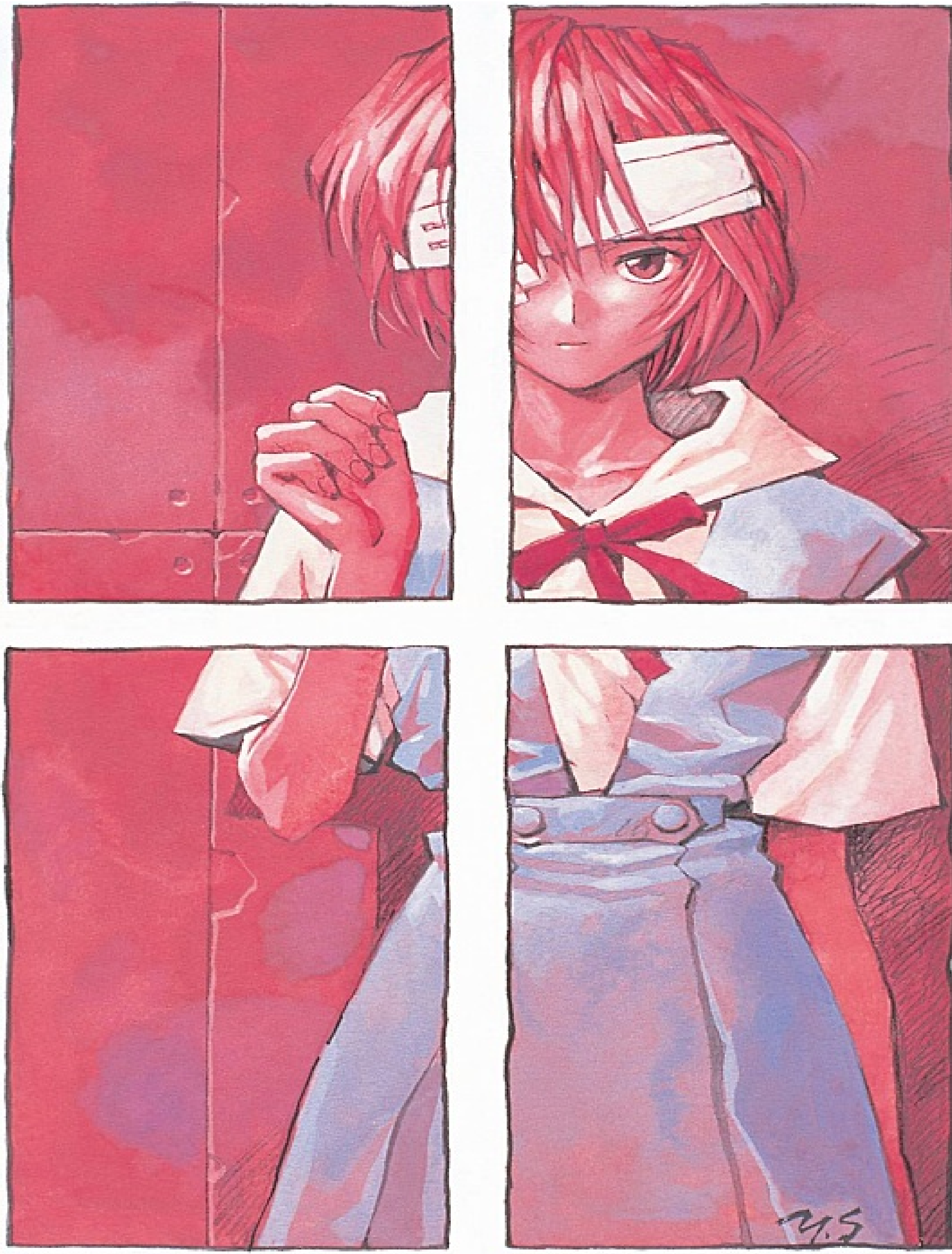


NEON GENESIS EVANGELION

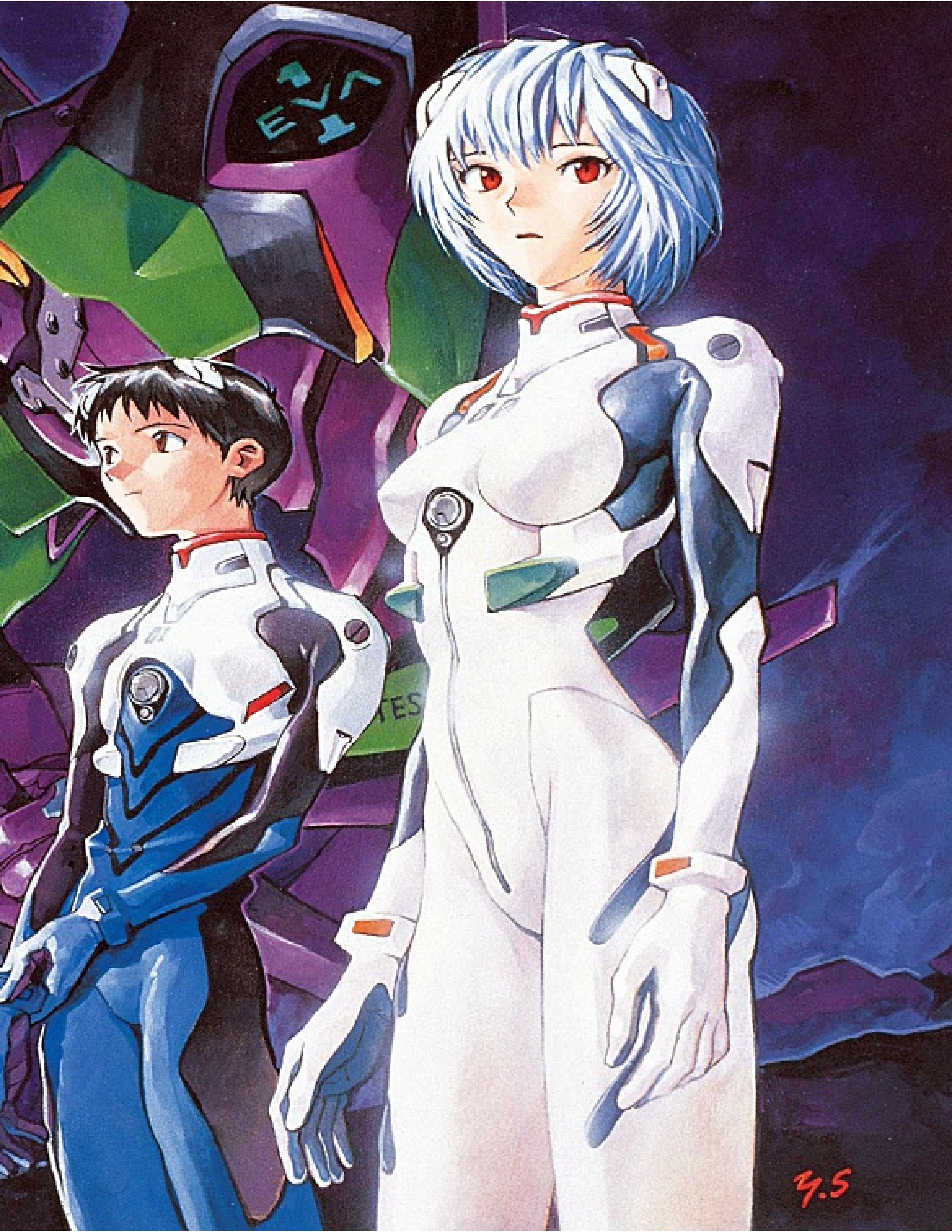
ORIGINAL CONCEPT BY
khara • GAINAX

STORY AND ART BY
YOSHIYUKI SADAMOTO



NEON GENESIS EVANGELION VOLUME 1, PART 1

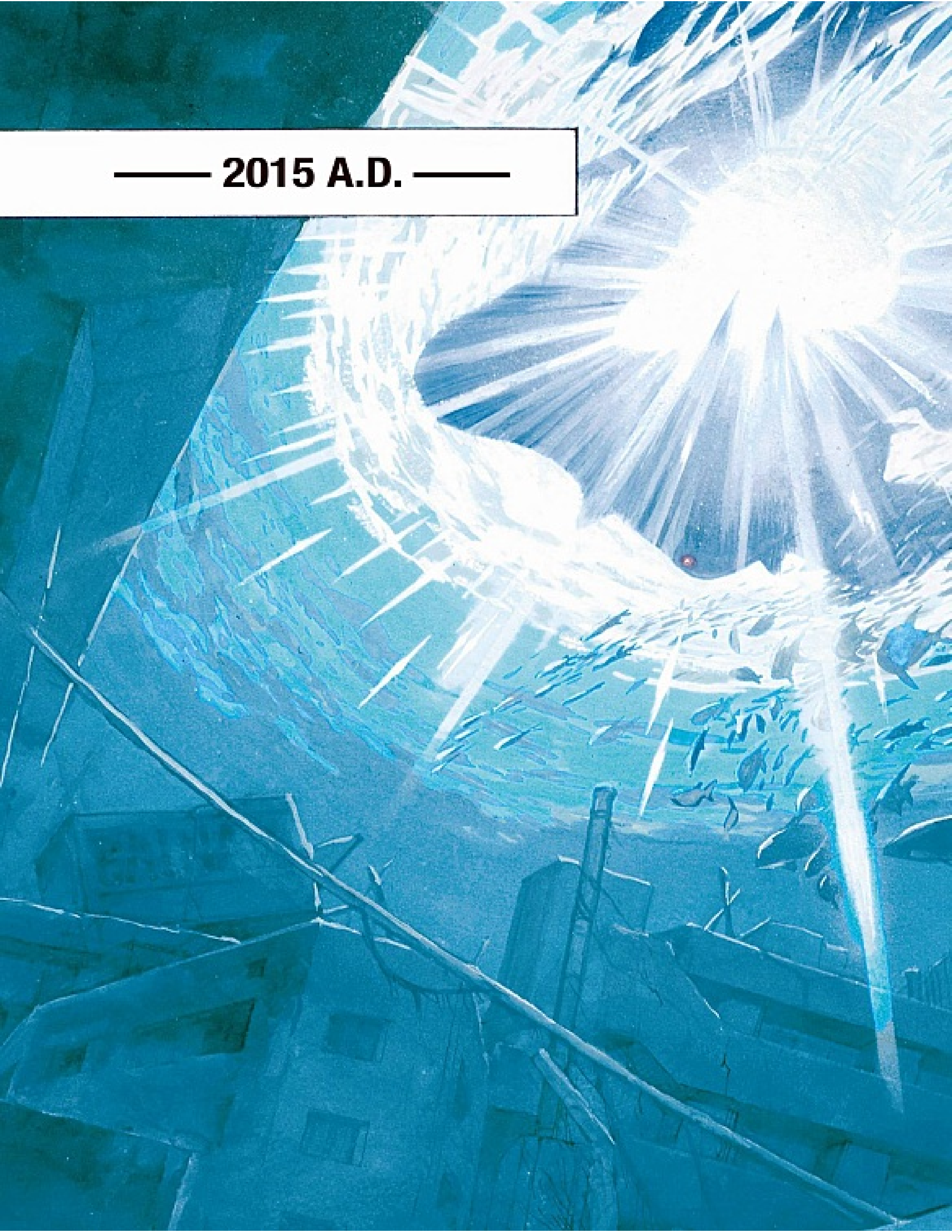



EVA
Y.S

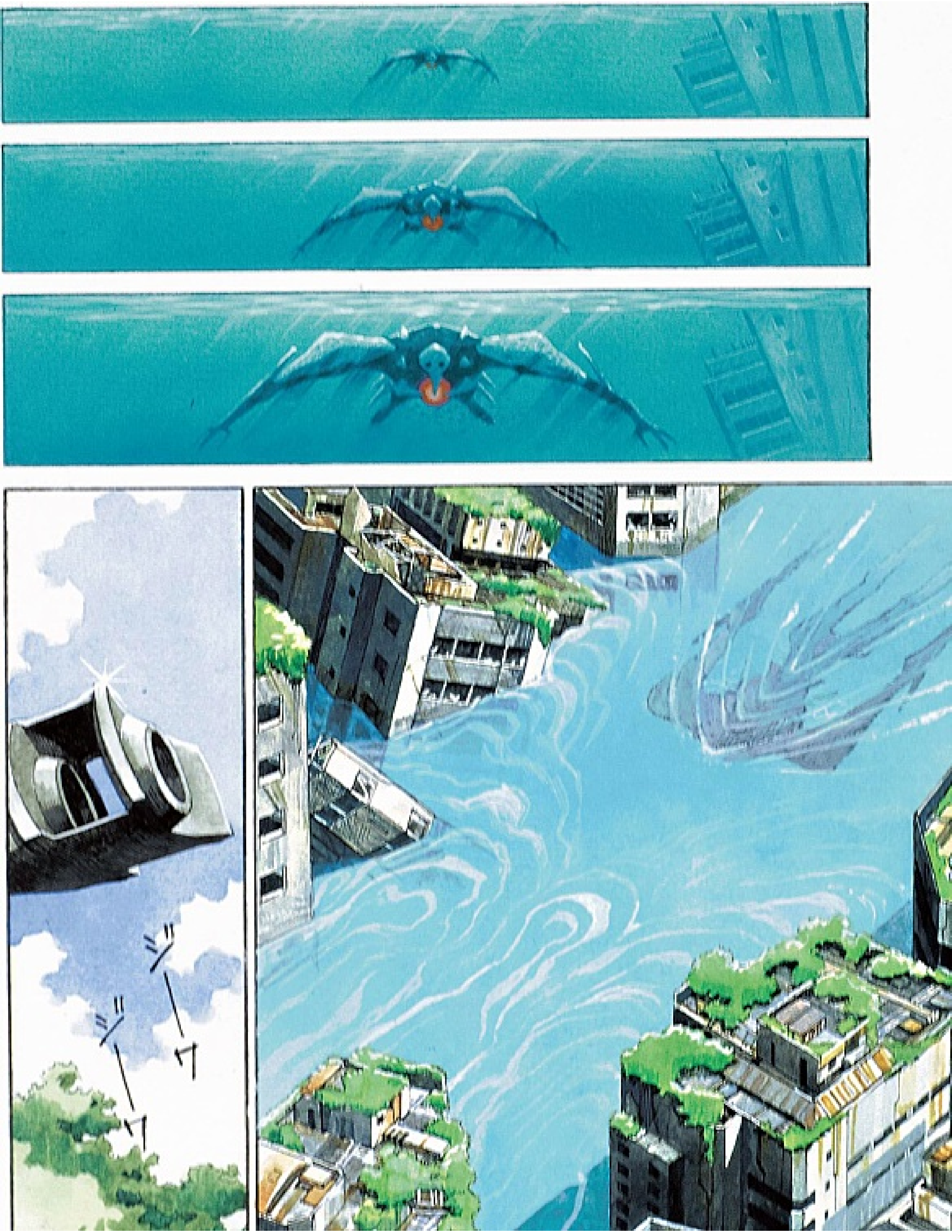
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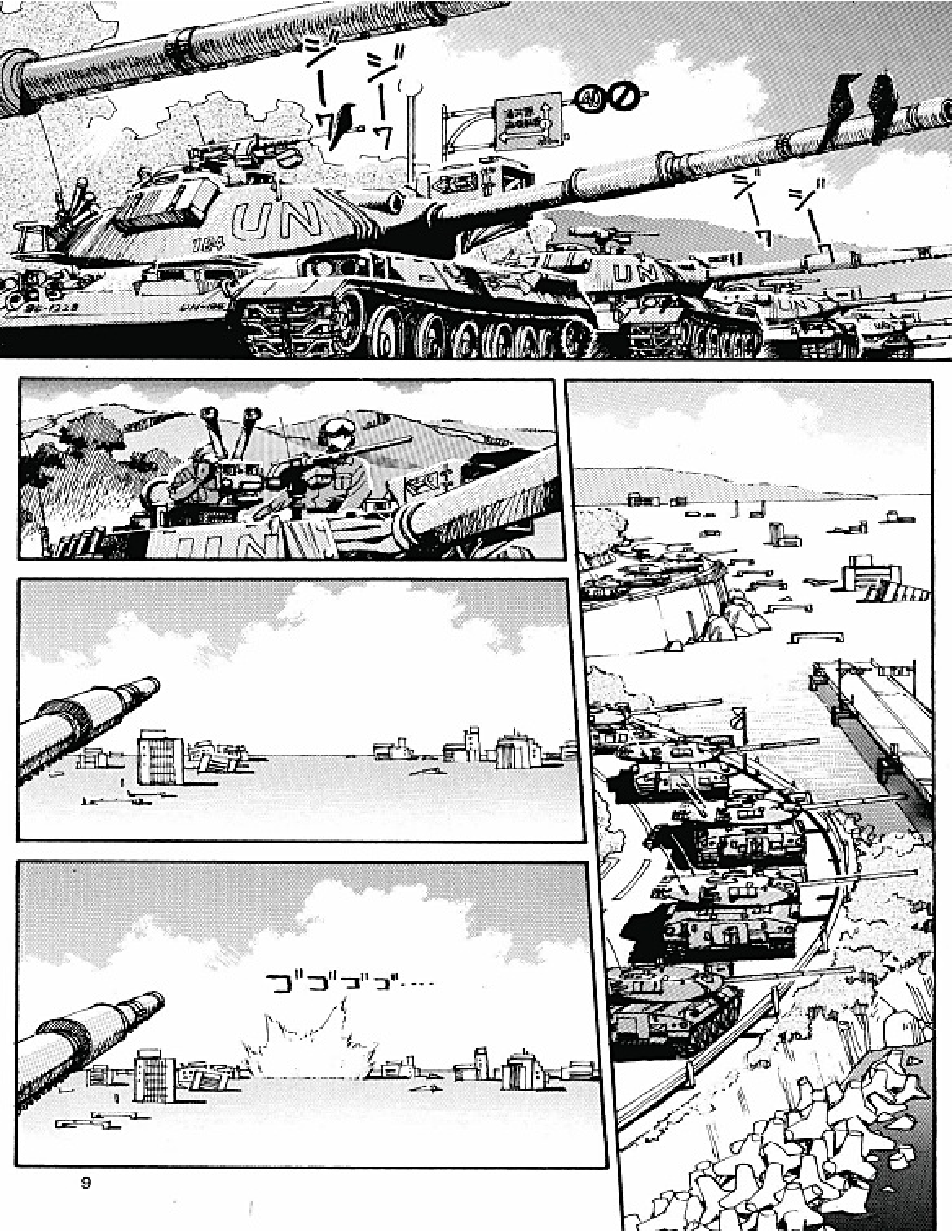


I've never had any cherished dreams or ambitions.
I don't aspire to any future profession or career.
So far, in the first fourteen years of my life, things have always happened as they had to. And things will probably continue the same way.
That's why I've never really cared whether I got into an accident or something and died.
...I wrote all that in an essay for school...
...and as usual, the teacher yelled at me—and told me to take the assign-ment seriously.


2015 A.D.




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ジーイ


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UN
ジーワ ジーワ
ゴゴゴゴ…



ROUTING IMAGE TO MAIN MONITORS!
SONAR TRACK! ...NOW CONFIRMED ON VISUAL!
UNIDENTIFIED OBJECT IN OCEAN SECTOR!
YES... THERE'S NO MISTAKE--
IT'S AN ANGEL!
IT'S BEEN FIFTEEN YEARS, HASN'T IT.
...THE TIME OF TRIALS THAT HUMANITY CANNOT AVOID...
THE DAY HAS FINALLY ARRIVED...
THIS IS THE EMERGENCY BROADCAST SYSTEM.
STAND BY FOR AN IMPORTANT ALERT!


YOUR ATTENTION, PLEASE, THIS IS A URGENT WARNING. AS OF 1230 HOURS TODAY, A SPECIAL STATE OF EMERGENCY IS BEING DECLARED FOR THE TOKAI DISTRICT AS THE EPICENTER.
ALL RESIDENTS SHOULD QUICKLY AND CALMLY EVACUATE TO THEIR DESIGNATED SHELTERS.
WE REPEAT-- AT 12:30 TODAY...
...A SPECIAL STATE OF EMERGENCY IS BEING DECLARED...
箱根旧本線
モノレール
全線不通
全線不通
全線不通
全線不通
全線不通
HUH...
ALL THE PHONES ARE OUT, AND THE MONORAILS AREN'T RUNNING EITHER...
EVERY-THING'S STOPPED. SO WHAT AM I SUPPOSED TO DO?


WELL, THIS SUCKS...
I MEAN, I'M SUPPOSED TO MEET SOME-BODY...
...WHAT-EVER.
R-52
"SHELTER," HUH...?
DON'T TELL ME A WAR'S BEEN DECLARED OR SOME-THING...



FATHER...
I mean... he abandoned me more than ten years ago. He just dumped me off at my uncle's.
After all this time... what in the world can he want from me?
...WEIRDO.
AND SHE'S MY FATHER'S *WHAT*?
...
To Shinji
I'm going to pick you up, so please wait for me!
P.S. Note the cleavage!
NO-THING I CAN DO.
I GUESS I'LL JUST *WALK* THE LAST TWO STATIONS.


SURE IS FLYING LOW...
WHOA!
CR- CRUISE MISSILES?!
HERE?!


...
WH... WHAT...
...IS THAT ?!


ALL MISSILES IMPACT CONFIRMED! DAMAGE ASSESS-MENT COMING IN NOW–
...NEGATIVE, NEGATIVE! NO EFFECT ON TARGET– TARGET IS PREPARING TO FIRE ON FORMATION!
IT'S USELESS! GET OUT OF THERE!
FALL BACK!!
FALL BACK!!



ビジュウウムムム…
ズダッ
ズガガァァァァァ
!!
ドゥシャアァ


キキキキキ
ザザー


SORRY TO KEEP YOU WAITING, SHINJI!
C'MON--GET IN!
MISS K-KATSURAGI? IS THAT YOU?
YEAH, YEAH--
--JUST HURRY!!
UH, OKAY...!
HOLD ON TIGHT! HERE WE GO...


SORRY I'M LATE!
N-NO-- I'M THE ONE WHO WAS LATE...
YOU'RE AWFULLY CALM, GIVEN THE CIRCUM-STANCES.
Y-YOU THINK SO?
THEY HAD A TANK BATALLION WAITING FOR IT WHEN IT CAME OUT OF THE WATER...
HIGH EXPLOSIVE, ARMOR-PIERCING WARHEADS DON'T SEEM TO UPSET IT MUCH, EITHER...
...IT WAS WIPED OUT.
SO, UM...
WHAT EXACTLY *IS* IT?
THAT THING...
...IS AN "ANGEL."


"ANGEL"
?
ドシュウウウ…
ガン!!
NOW'S NOT REALLY THE BEST TIME TO EXPLAIN—
OH, SHIT!
ズドガッ


UNGH...
GEEZ– ARE THEY SHOOTING BLIND?!
YOU ALL RIGHT THERE, SHINJI?
YEAH, THANKS... I THINK SO.
AND WHAT'S A CLUSTER FRAGMENTATION BOMB GONNA DO– EXCEPT RIDDLE MY ALPINE A310 WITH SHRAPNEL!!!!
I've still got thirty-three payments left on her!
GOD DAMN IT!
AIEEEEEE!
TH-THIS DRESS?! THIS DRESS COST A FORTUNE! I CAN TELL THIS STAIN WILL NEVER COME OUT!
AND THOSE WORTHLESS BASTARDS, TH-TH-THEY... THEY CRUSHED MY DIOR SHADES!
...WEIRD-O.



JAAAAH!
!
SHINJI, GET DOWN!


ドガッ


TH- THERE'S ANOTHER ONE ?!
UH-UH...
THIS ONE'S ON OUR SIDE.
IS IT...A ROBOT?
OH, HELL!
LOOK AT THE TIME!


WE CAN'T JUST STAND AROUND ALL DAY! GET IN THE CAR, *QUICK!*
NO TIME TO WASTE!
"T-TIME"? WHAT ABOUT IT?
ガチャ
OHHHHH, ABOUT THREE MINUTES, I'D SAY... FASTEN YOUR *SEAT BELT,* SHINJI...
...AND KEEP THINKING GOOD THOUGHTS.


ギュイイーーン
ガッ
ゴゴゴ…



OUR GUY'S GETTING CLOBBERED!
WE *KNEW* THIS WAS GOING TO HAPPEN...! IT'S JUST TOO HEAVY A BURDEN FOR *REI*...


PILOT'S HEART RATE AND BLOOD PRESSURE ARE DROPPING!
A10 INTERFACE DOWN TO 5%!
N2 DEPLOYMENT IN 30 SECONDS!!
SHE'S HEMORRHAGING THROUGH THE CHEST PLATE SEAMS!
IT CAN'T BE HELPED.
COMMENCE RECOVERY AT MAXIMUM SPEED THROUGH ROUTE 192!
ズズゥゥン
ガッゴッーン
ガシュウウウ…
EVA

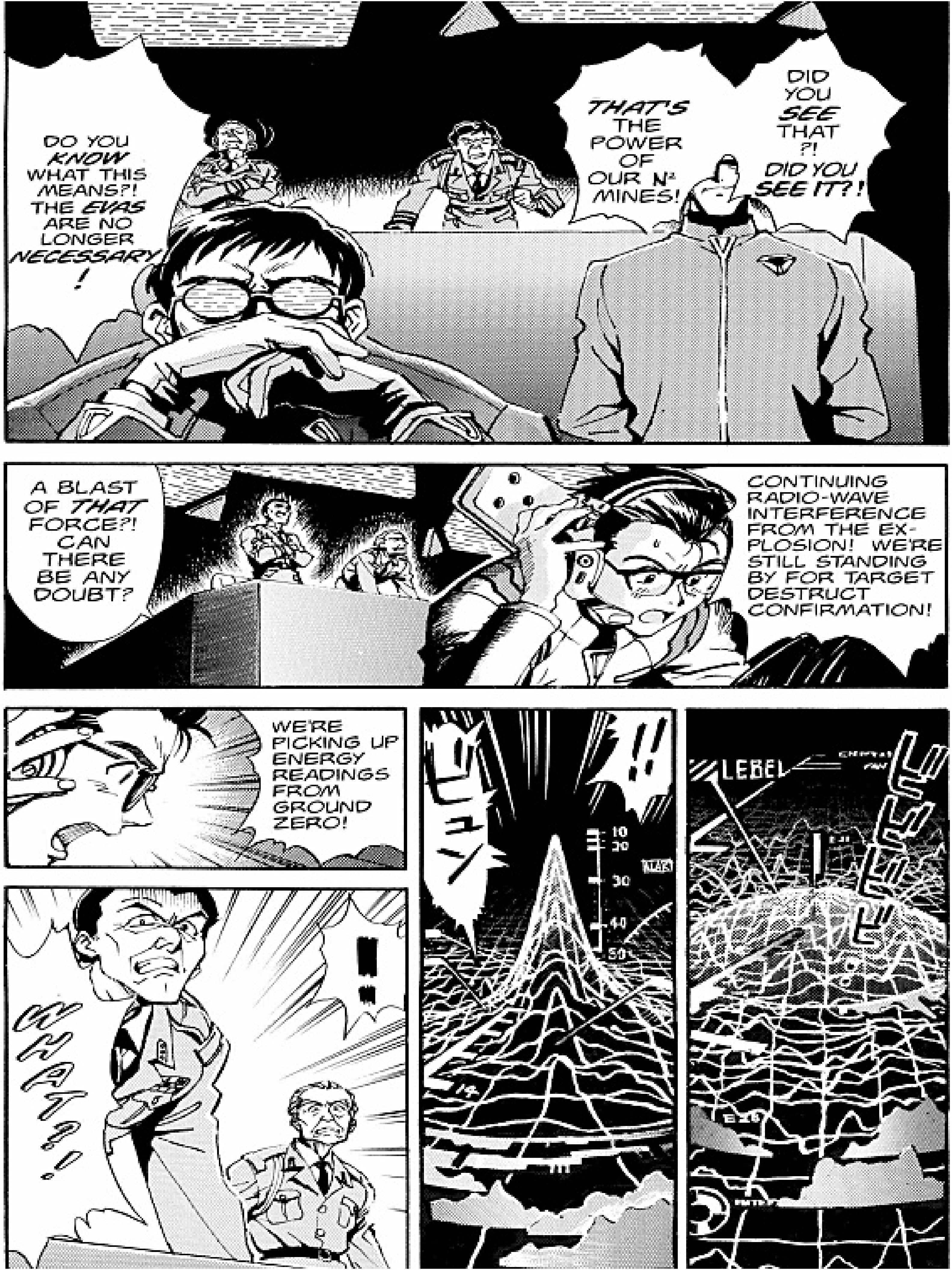

THEY'RE ALL RUNNING AWAY FROM THE MONSTER!
TUCK YOUR HEAD INTO YOUR LAP AND BRACE YOURSELF FOR IMPACT!


ドオオオ…
ズゴオオオオ



ズドドドドドドド
YAAAAH!
ズゴゴゴ
ゴオオオオ…
GOT IT!
ズズズズ


...
A-ARE YOU ALL RIGHT... MISS KATSURAGI?
...
I-I CAN'T TAKE THIS ANYMORE...!
HA-HA-HA-HA!



DID YOU *SEE* THAT?! *DID YOU SEE IT?!*
THAT'S THE POWER OF OUR N^2 MINES!
DO YOU *KNOW* WHAT THIS MEANS?! THE *EVAS* ARE NO LONGER *NECESSARY*!
A BLAST OF *THAT* FORCE?! CAN THERE BE ANY DOUBT?
CONTINUING RADIO-WAVE INTERFERENCE FROM THE EX-PLOSION! WE'RE STILL STANDING BY FOR TARGET DESTRUCT CONFIRMATION!
WE'RE PICKING UP ENERGY READINGS FROM GROUND ZERO!
WHAT?!
!!
LEBEL


VISUALS ARE BACK ONLINE!
WHOA!
WE SACRIFICED A *WHOLE CITY*...!
OUR TRUMP CARD--FOR *NOTHING*!
IT'S A MONSTER...
...A DEMON!!


WE'VE JUST RECEIVED WORD FROM HQ.
IKARI...
CER-TAINLY... YES... GOOD DAY, SIR.
...YES, WE UNDER-STAND.
EFFECTIVE IMMEDIATELY, COMMAND AUTHORITY FOR THIS OPERATION HAS BEEN TRANSFERRED TO YOU!
LET'S SEE WHAT YOU'RE CAPABLE OF!



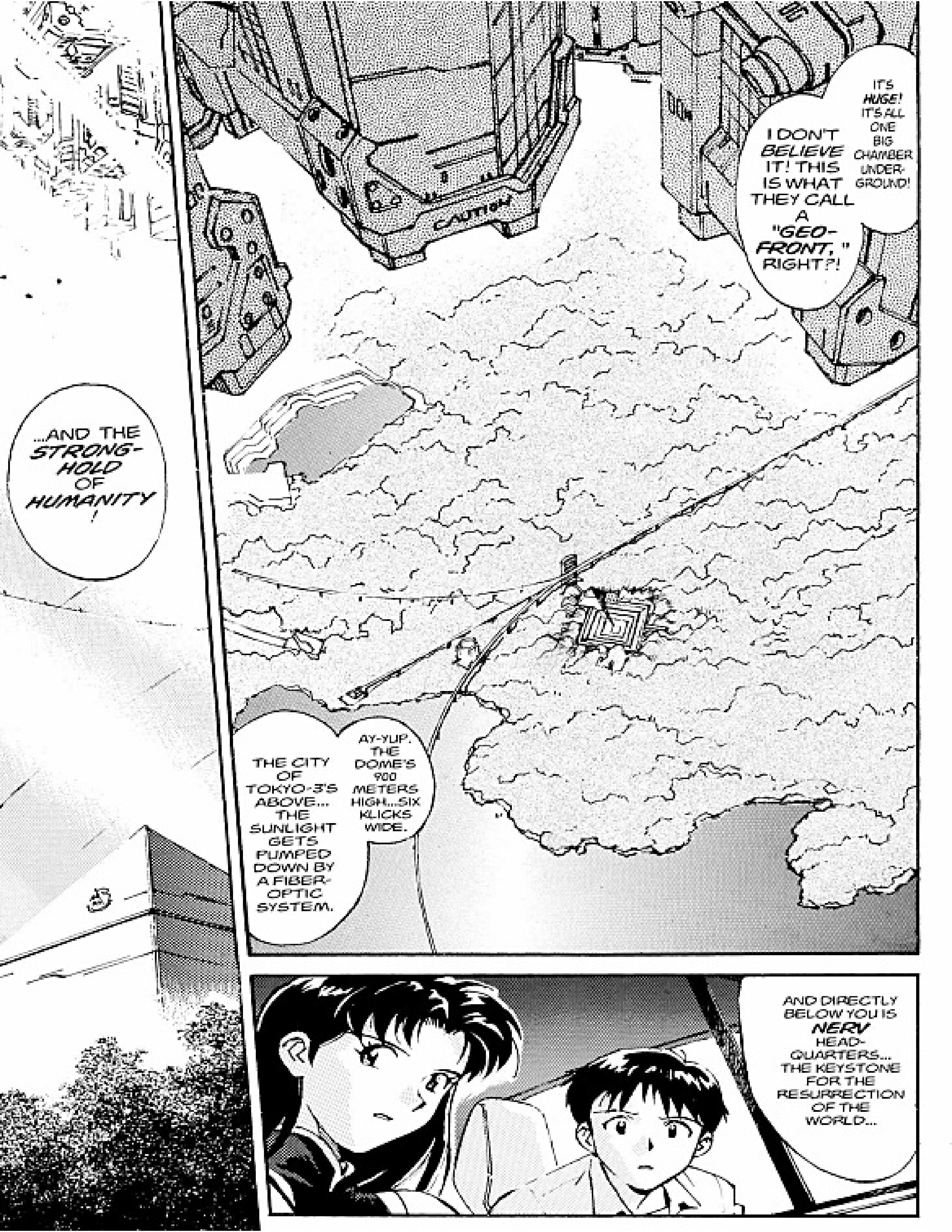
WE'LL BE *FRANK*. THE U.N. ARMY ADMITS THAT OUR WEAPONS WERE INEFFECTUAL AGAINST THE TARGET.
BUT-- DO YOU REALLY THINK YOU HAVE A BETTER CHANCE?
DO NOT BE CONCERNED.
AFTER ALL, *THIS* IS THE *PURPOSE* OF *NERV*.
NERV
GOD'S IN HIS HEAVEN. ALL'S RIGHT WITH THE
SPECIAL AGENCY OF "*NERV*"?
UH-HUH--AN UNPUBLICIZED ORGANIZATION UNDER THE DIRECT CONTROL OF THE U.N...
WELCOME!
Nerv
FOR YOUR EYES ONLY



...ARE YOU BEING SARCASTIC?
NEVER MIND.
YOU MEAN, YOU'RE IN "THE ADMIRABLE JOB OF DEFENDING HUMANITY"?
INTER-NATIONAL CIVIL SERVANT.
I WORK THERE TOO, YOU KNOW.
SAME AS YOUR FATHER...
UM... MISS KATSURAGI?
HMM? ...OH, JUST "MISATO" IS FINE.


WHY DID MY DAD FETCH ME HERE?
I THOUGHT HE'D TOTALLY FORGOTTEN ABOUT ME.
PERHAPS IT WOULD BE...
...BETTER TO ASK YOUR FATHER DIRECTLY, EH?
WE'RE ON OUR WAY TO SEE HIM, AREN'T WE?
YOU'RE NOT COM-FORTABLE WITH YOUR FATHER, ARE YOU?
IT'S NOT THAT.
IT'S JUST THAT THIS IS INCON-VENIENT.
BESIDES...


...EVEN IF I DO SEE HIM...
I KNOW WE'LL JUST END UP BUTTING HEADS ANYWAY.
!
WHAT IS THIS?!
C-103


I DON'T BELIEVE IT! THIS IS WHAT THEY CALL A "GEO-FRONT," RIGHT?!
IT'S HUGE! IT'S ALL ONE BIG CHAMBER UNDER-GROUND!
CAUTION
THE CITY OF TOKYO-3'S ABOVE... THE SUNLIGHT GETS PUMPED DOWN BY A FIBER-OPTIC SYSTEM.
AY-YUP. THE DOME'S 900 METERS HIGH...SIX KLICKS WIDE.
AND DIRECTLY BELOW YOU IS NERV HEAD-QUARTERS... THE KEYSTONE FOR THE RESURRECTION OF THE WORLD...
...AND THE STRONG-HOLD OF HUMANITY!


ガラララ…
EVA UNIT-01 RECOVERY OPERATION COMPLETE!
PILOT HAS SUFFERED SEVERE INJURIES!
THERE'S A POSSIBILITY OF SPLENIC RUPTURE!!
はあ はあ はあ
THE U.N. TACTICAL FORCES ARE EVACUATING...
...
COMMANDER IKARI...
...WHAT ARE YOUR INTENTIONS?

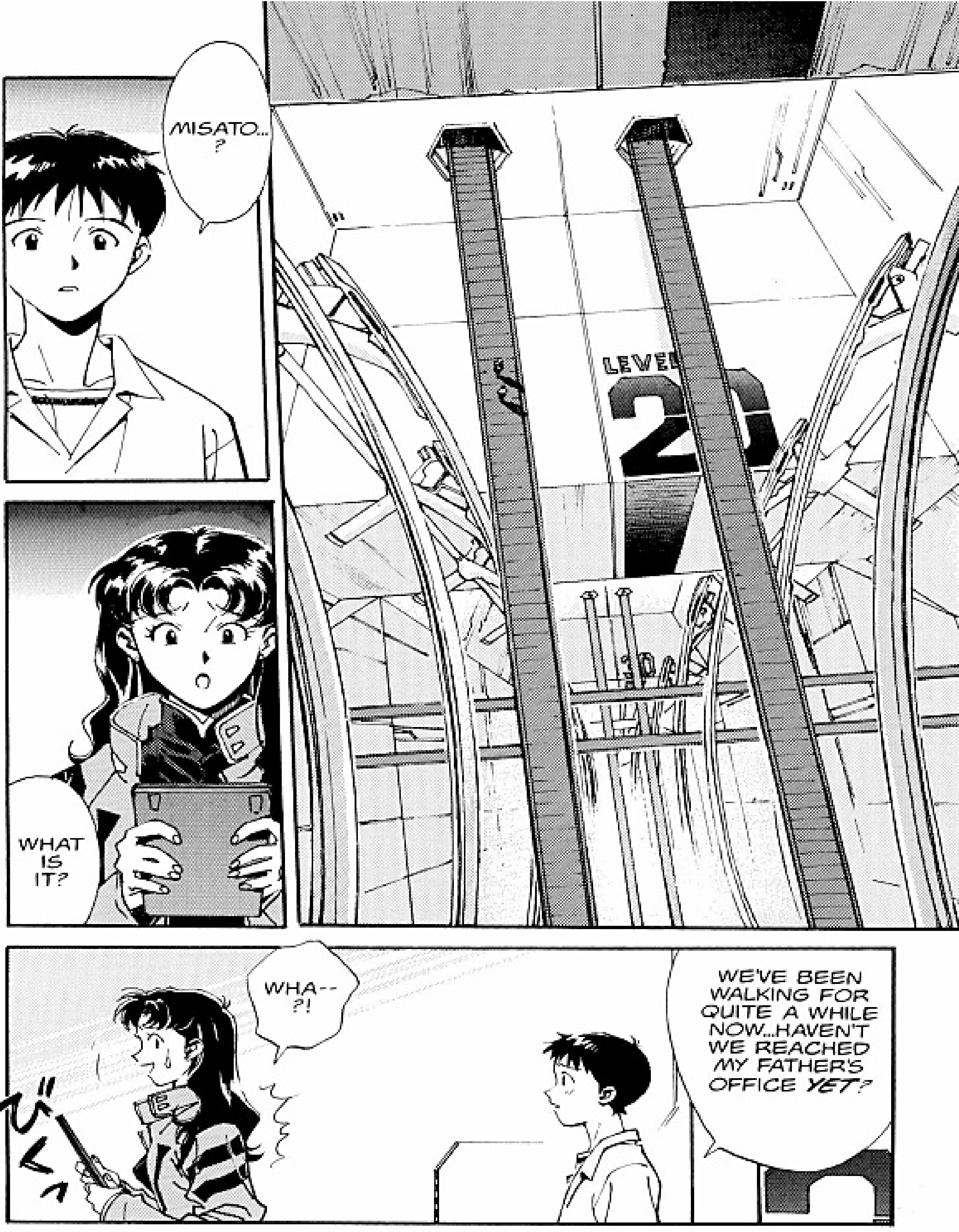

REI IS NO LONGER ...
BUT THAT'S IMPOSSIBLE. THERE ARE NO PILOTS LEFT FOR IT!
WE'LL JUST HAVE TO REINITIALIZE UNIT-01.
CAMERA
IT'S TAKEN CARE OF.
THE RESERVE PILOT HAS JUST ARRIVED.


I should have thought a little harder about why my father would ask me back...
...since I already knew for sure I could **rule out** a happy home-coming.

NEON GENESIS EVANGELION

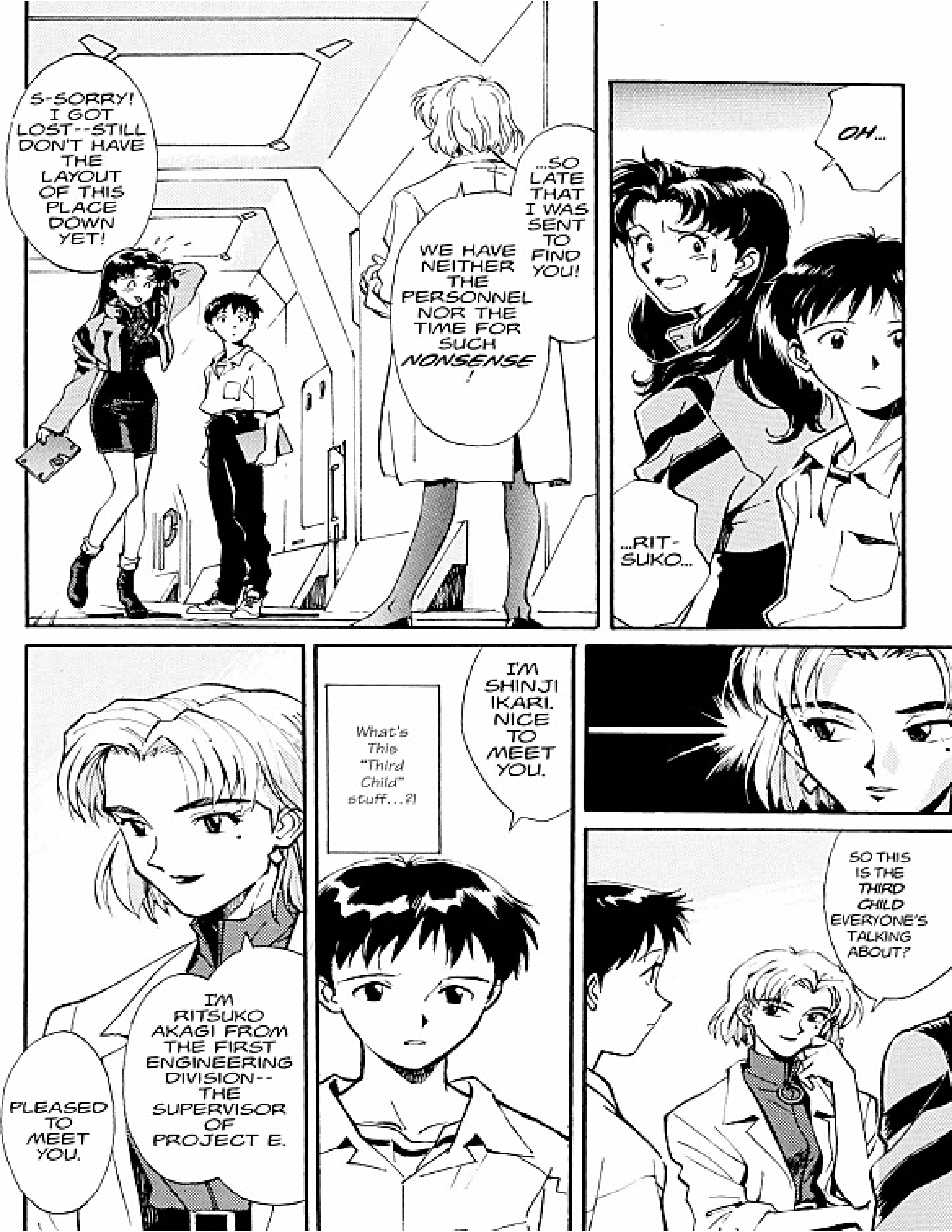
STAGE 2: REUNION





MISATO... ?
WHAT IS IT?
WE'VE BEEN WALKING FOR QUITE A WHILE NOW...HAVEN'T WE REACHED MY FATHER'S OFFICE *YET*?
WHA-- ?!


THAT'S FUNNY--I WAS POSITIVE THIS WAS THE RIGHT DIRECTION...
SHE'S LOST.
SH-SHUT UP!
JUST SHUT UP AND FOLLOW ME, OK?!
YOU'RE, LATE, CAPTAIN KATSURAGI!
YOU TWO! WHERE ARE YOU GOING?

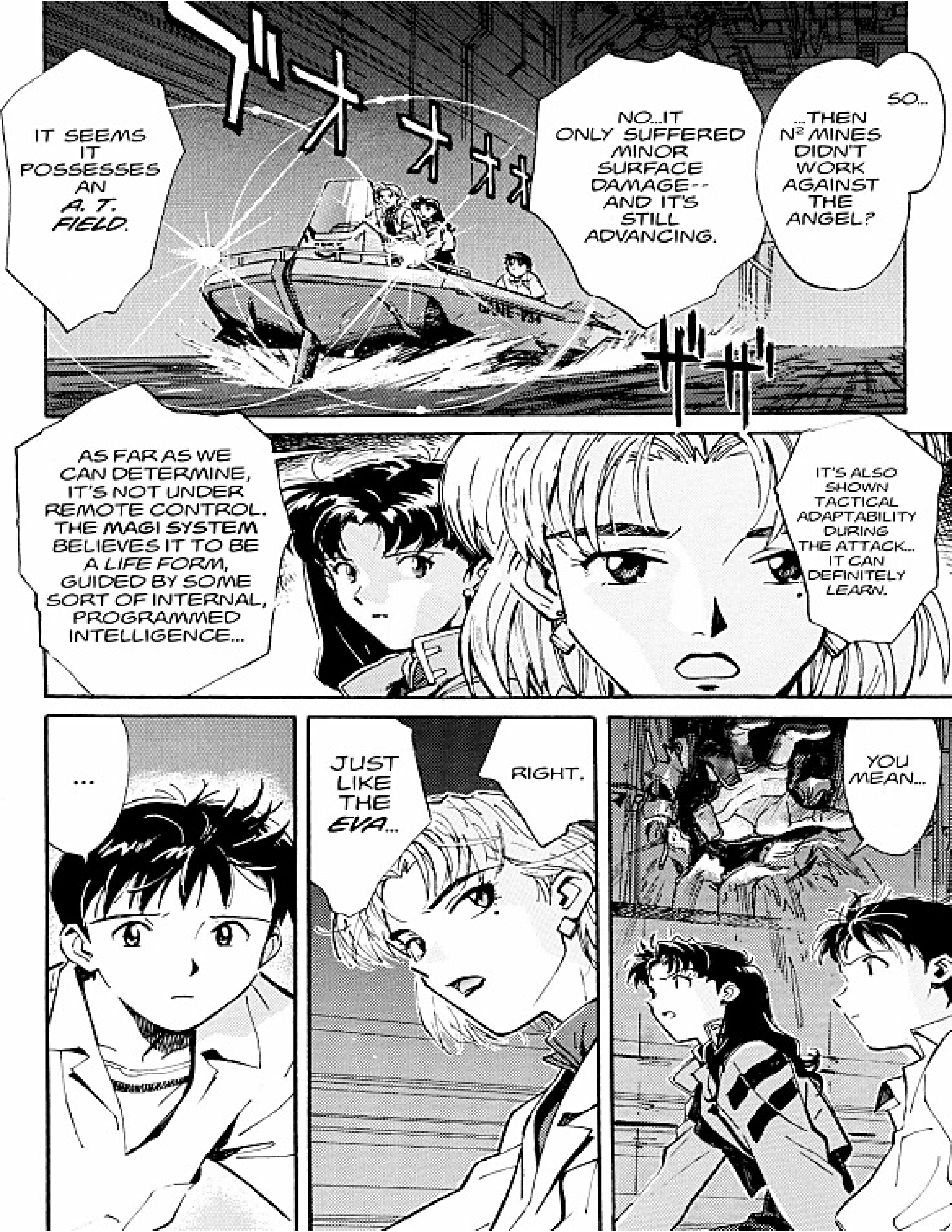

S-SORRY! I GOT LOST--STILL DON'T HAVE THE LAYOUT OF THIS PLACE DOWN YET!
...SO LATE THAT I WAS SENT TO FIND YOU!
WE HAVE NEITHER THE PERSONNEL NOR THE TIME FOR SUCH NONSENSE!
OH...
...RIT-SUKO...
I'M RITSUKO AKAGI FROM THE FIRST ENGINEERING DIVISION--THE SUPERVISOR OF PROJECT E.
PLEASED TO MEET YOU.
What's This "Third Child" stuff...?!
I'M SHINJI IKARI. NICE TO MEET YOU.
SO THIS IS THE THIRD CHILD EVERYONE'S TALKING ABOUT?

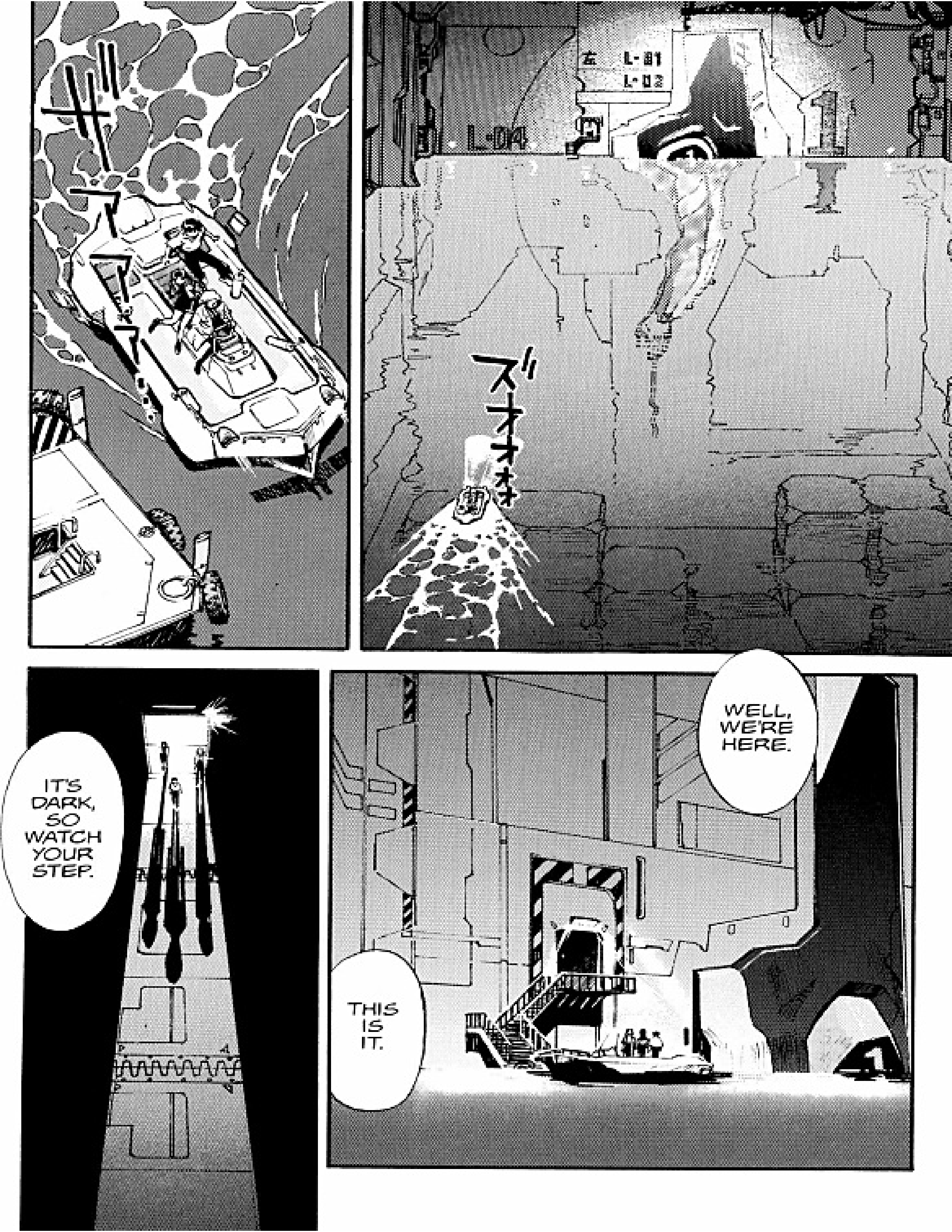

COME ALONG, SHINJI...
...THERE'S SOMETHING I WANT TO *SHOW* YOU BEFORE YOU SEE YOUR FATHER.
SOMETHING TO SHOW ME...?
I SEE.
COMMANDER!
THE ANGEL IS ADVANCING! IT'S BROKEN THROUGH THE POWER MINE FINAL DEFENSE PERIMETER!
IT'S ADJUSTED ITS PROGRESSION VECTOR BY FIVE DEGREES AND IS STILL APPROACHING!
PREDICTED TARGET CONFIRMED! IT'S TOKYO-3, COMMANDER!


FUYUTSUKI... IT'S IN YOUR HANDS NOW.
YES, SIR.
...
ALL RIGHT, FIRST WAVE PERSONNEL-- TO BATTLE STATIONS!
YES, SIR!
HIS FIRST ENCOUNTER WITH HIS SON IN THREE YEARS...
FIRST WAVE PERSONNEL-- TO BATTLE STATIONS!
REPEAT, FIRST WAVE PERSONNEL-- TO BATTLE STATIONS!
C-2



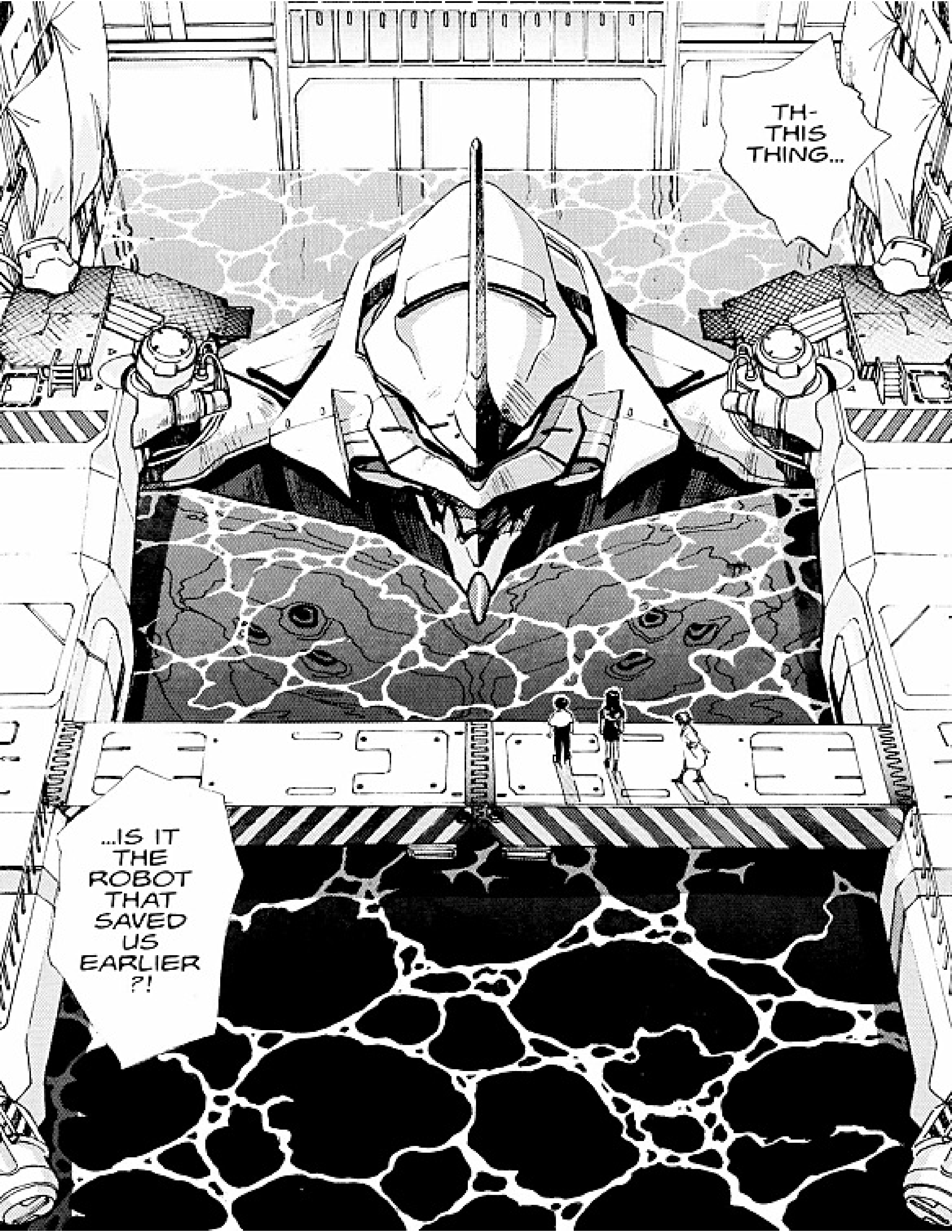
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ビーーッ
INITIALIZING UNIT-01 TO REPEL GROUND ATTACK!
WAIT-- WHAT DO THEY MEAN?
UNIT-01 IS CURRENTLY COOLING DOWN WHILE IN DEFENSIVE FORMATION B-- IT CAN BE REINITIALIZED AT ANY TIME!
THAT'S NOT WHAT I'M WORRIED ABOUT--IT'S REI! IF REI CAN'T GO ON...
...WHAT WILL THEY DO FOR A PILOT?!
...
WHAT THE HELL IS THE COM-MANDER *THINKING*... ?!
ゴオオオ


IT SEEMS IT POSSESSES AN *A.T. FIELD.*
NO...IT ONLY SUFFERED MINOR SURFACE DAMAGE-- AND IT'S STILL ADVANCING.
SO...
...THEN N² MINES DIDN'T WORK AGAINST THE ANGEL?
AS FAR AS WE CAN DETERMINE, IT'S NOT UNDER REMOTE CONTROL. THE *MAGI SYSTEM* BELIEVES IT TO BE A *LIFE FORM,* GUIDED BY SOME SORT OF INTERNAL, PROGRAMMED INTELLIGENCE...
IT'S ALSO SHOWN TACTICAL ADAPTABILITY DURING THE ATTACK... IT CAN DEFINITELY *LEARN.*
...
JUST LIKE THE *EVA*...
RIGHT.
YOU MEAN...



左 L-01
L-02
L-04
ズオオオオ
WELL, WE'RE HERE.
THIS IS IT.
IT'S DARK, SO WATCH YOUR STEP.


!
WHOA !


TH-
THIS
THING...
...IS IT THE ROBOT THAT SAVED US EARLIER ?!



THIS IS EVA UNIT-01... THE FIRST TEST MODEL...
YOU ARE LOOKING AT THE LAST CARD OUR SPECIES HAS TO PLAY.
THE TERM "ROBOT" ORIGINALLY REFERRED TO THE IDEA OF A MAN CREATED BY ARTIFICIAL MEANS...
...THIS INDEED IS A SYNTHETIC ANDROID...AN ADAPTABLE HUMAN CONSTRUCT... AND OUR DECISIVE WEAPON.
SO ALL THIS IS...
...PART OF MY FATHER'S WORK?
THAT'S COR-RECT.
ITS CODE NAME IS EVANGELION.


?!
IT'S BEEN A WHILE.
FATHER!

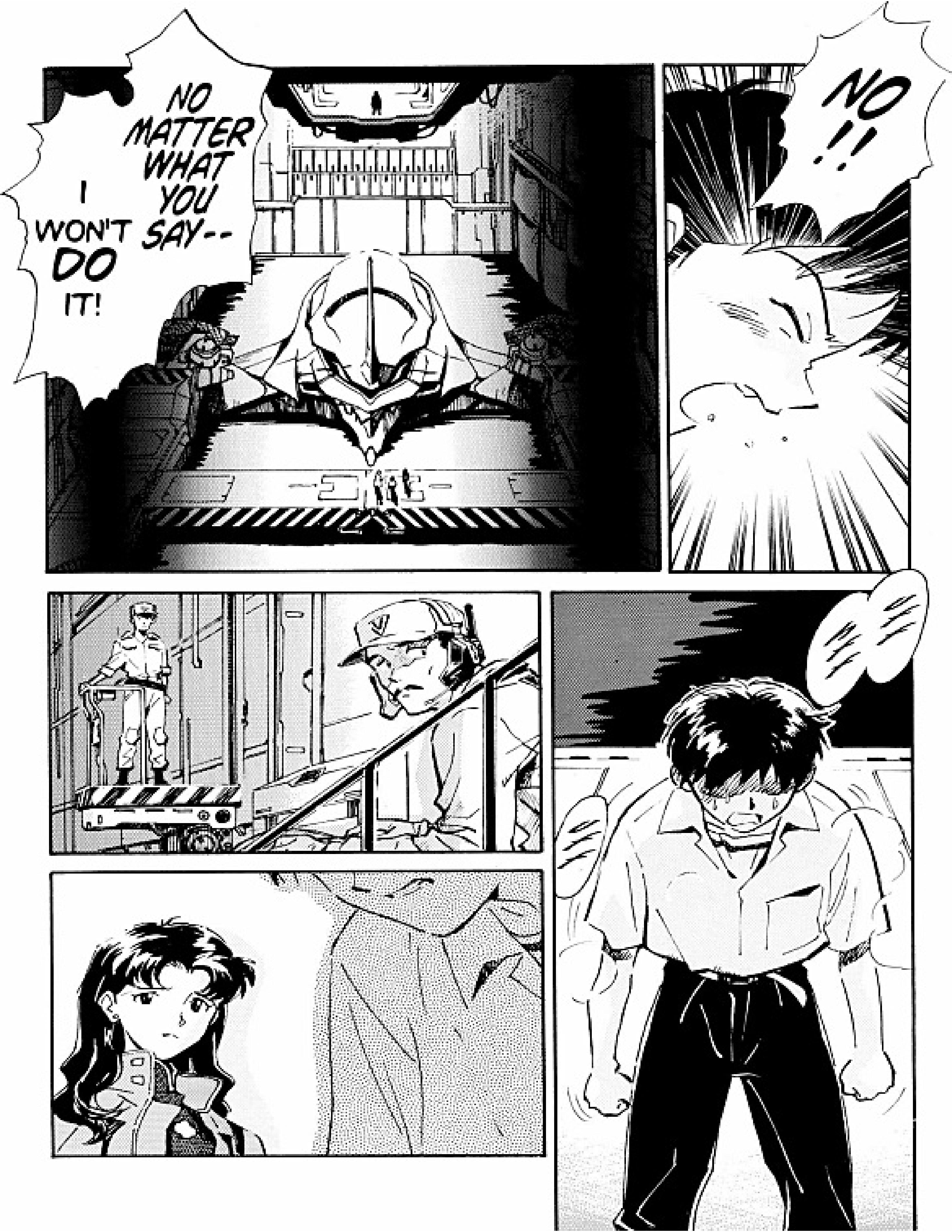

SHINJI, LISTEN CAREFULLY TO WHAT I AM ABOUT TO TELL YOU.
YOU'RE GOING TO RIDE IN HER.
YOU'RE GOING TO FIGHT THE *ANGEL!*
WHA... ?!
WAIT A MOMENT, COM-MANDER !
EVEN *REI* TOOK SEVEN MONTHS TO SYNCHRONIZE WITH THE EVA-- REMEMBER ?!
A BOY WHO JUST ARRIVED *TODAY?!* IT'S *IMPOS-SIBLE* !



IN ORDER TO ACCOMPLISH THAT, IT IS IMPERATIVE THAT WE LOAD *SOMEONE*, NO MATTER WHO, INTO THE UNIT-- SOMEONE WHO *MAY* HAVE THE ABILITY TO SYNCHRONIZE TO *SOME* EXTENT WITH THE EVA!
I'M NOT EX-PECTING MORE AT THIS POINT.
HE ONLY NEEDS TO SIT INSIDE.
CAPTAIN KATSURAGI! OUR *OVER-RIDING* PRIORITY IS TO HALT AND REPEL THE ANGEL!
BUT--!
OR DO YOU HAVE ANY *ALTERNA-TIVES* YOU'D LIKE TO SHARE?!
...
...
NOW... SHINJI, COME THIS WAY!


I...
I'M...
...I'M GOING TO RIDE IN THIS THING...
...TO FIGHT THAT MONSTER WE SAW...
Y-YOU...
...YOU'RE KIDDING, RIGHT?!
THERE'S NO WAY I CAN DO SOMETHING LIKE THAT!
JUST ACCEPT THIS EXPLANATION.
YOU'RE THE BEST CANDIDATE WE HAVE.
IT DOESN'T MAKE SENSE!
...BUT WHY ME?!
NO--
--YOU'RE THE ONLY CANDIDATE WE HAVE.


WHAT ARE YOU TALKING ABOUT?! HOW DO YOU EXPECT ME TO...
NO!
YOU DON'T NEED TO UNDERSTAND--
JUST GET INSIDE!
IF YOU DON'T DO AS I SAY, ALL OF HUMANITY WILL PERISH.
AT THIS MOMENT, THE EXISTENCE OF THE HUMAN RACE RESTS ON YOUR SHOULDERS.
IS THIS WHAT YOU CALLED ME HERE FOR?
TO ORDER ME TO MY DEATH?!
YOU IGNORED ME, YOU WALKED OUT ON ME—AND NOW YOU JUST WANT ME TO DO AS YOU SAY?


NO MATTER WHAT YOU SAY--
I WON'T DO IT!
NO!!!


I SEE.
ALL RIGHT THEN...
I HAVE NO FURTHER NEED OF YOU-- GO HOME...
...COWARD.
FUYUTSUKI...
...WAKE REI!
...CAN YOU USE HER?
SHE'S NOT DEAD, IS SHE?
HAVE HER TRANS-PORTED HERE.


CANCEL INITIALIZATION! PREPARE TO RECALIBRATE!
RESET UNIT-01 SYSTEMS FOR REI!
I... I...
Sob
SHIN-JI...
ガラ ガラ ガラ
ガラ ガラ ガラ

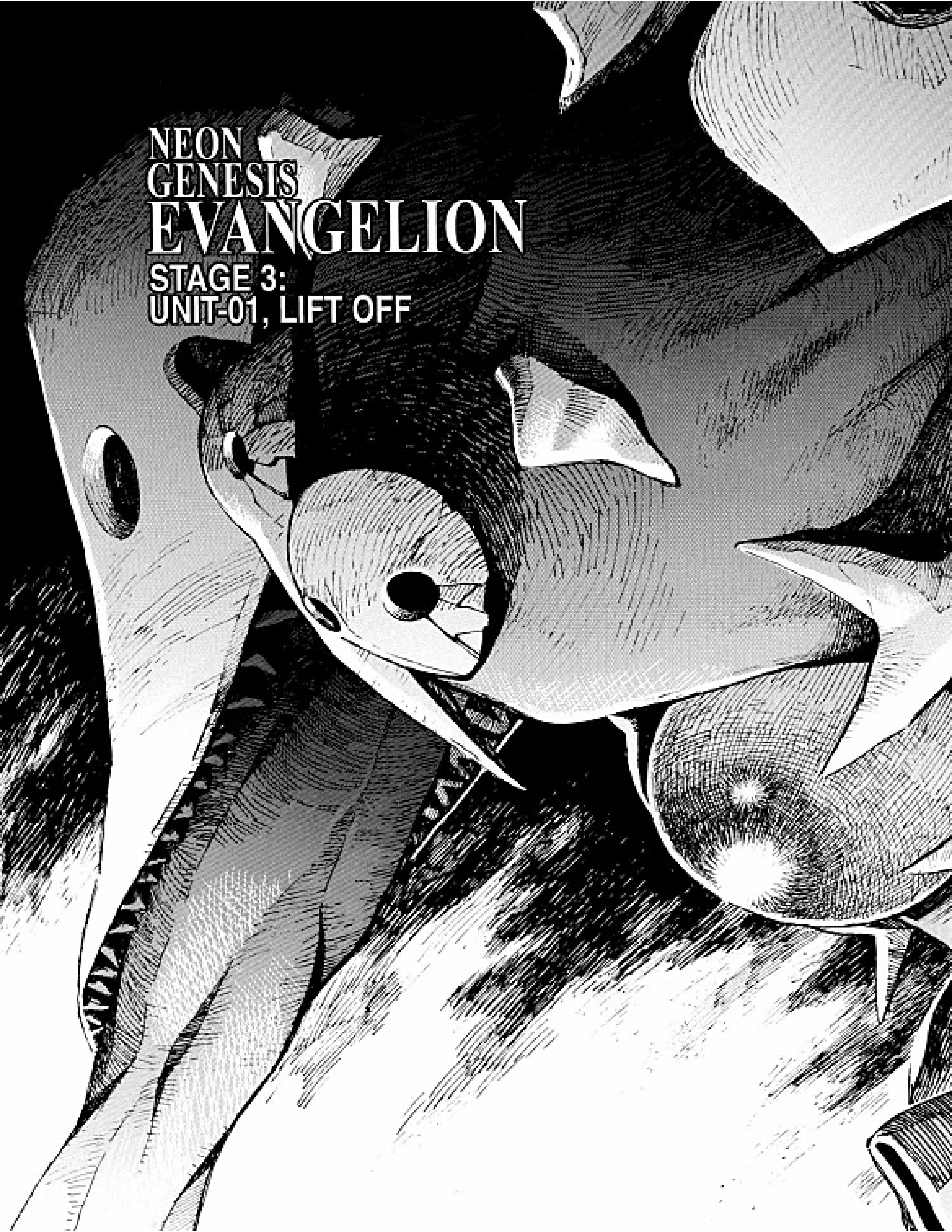

REI... OUR BACKUP IS USELESS.
YOU MUST PILOT THE EVA AGAIN.



yes, sir.
NNGH...!
ahhhh...
...


THAT NOISE!
THE ANGEL!
IT'S DISCOVERED OUR LOCATION!
ゴォォオォォオ...


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NEON GENESIS EVANGELION
STAGE 3:
UNIT-01, LIFT OFF


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THE CITY BLOCKS ON THE CEILING OF THE DOME ARE STARTING TO FALL!


LOOK OUT!
HANG IN THERE!

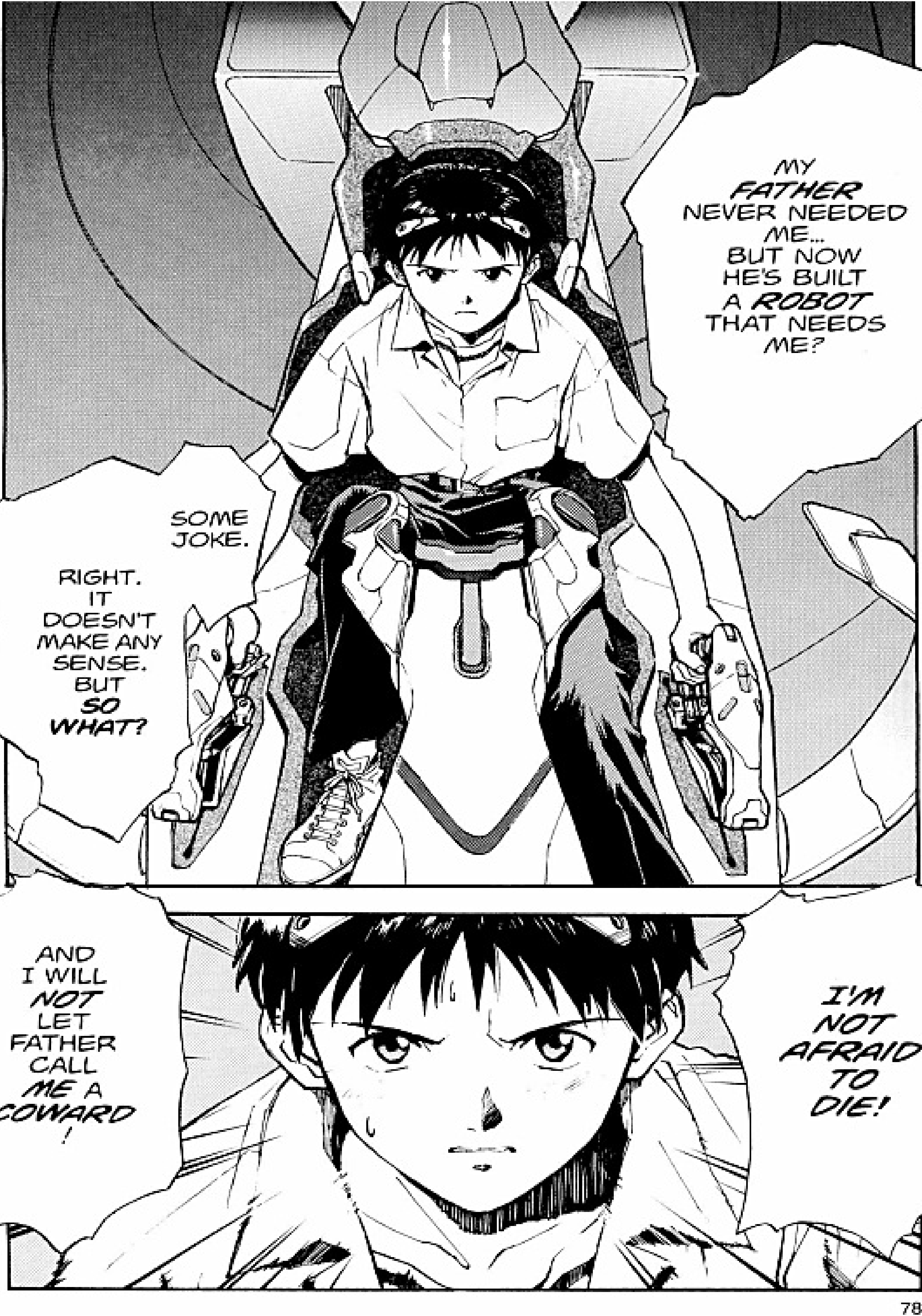

HOW CAN SOMEONE IN HER CONDITION PILOT THAT MACHINE?
I CAN'T BELIEVE IT...
uff
uff
uff
uff
BUT IF YOU'RE NOT GOING TO PILOT THE EVA, YOU'LL JUST BE IN THE WAY.
DO YOU SEE HOW IT IS NOW...? WE NEED YOU.
SHINJI...
DO YOU SEE?


SHINJI... YOU DID KNOW THIS WASN'T GOING TO BE FOR SOMETHING HAPPY... YOU DID *KNOW* THAT, RIGHT?
YOU KNEW THERE WAS A *REASON* TO COME SO FAR, DIDN'T YOU?
ARE YOU PLANNING TO JUST LEAVE WITH-OUT A WORD-- AFTER *EVERYTHING* YOUR FATHER'S SAID TO YOU?
IF *YOU* DON'T PILOT HER, THAT INJURED CHILD THERE IS GOING TO HAVE TO GO INSIDE HER AGAIN!
DON'T YOU HAVE ANY *SHAME*, SHINJI ?!


...
ENOUGH...
DON'T WASTE ANY MORE TIME ON HIM, CAPTAIN KATSURAGI.
NGGH... !
SHINJI !
...IF YOU'RE GOING TO GO HOME, DON'T DAWDLE--
--GET OUT OF HERE!


ALL RIGHT...
...FATHER.
I JUST HAVE TO GET IN IT--THAT'S ALL, RIGHT?
I...
...I'LL DO IT.
ゴゴーン
ズズズーン
SHINJI...


I'LL GIVE YOU A SIMPLE LECTURE ON THE OPERATING SYSTEMS.
NOW... COME THIS WAY.
WELL SAID, SHINJI...
DANGER


MY FATHER NEVER NEEDED ME... BUT NOW HE'S BUILT A ROBOT THAT NEEDS ME?
SOME JOKE.
RIGHT. IT DOESN'T MAKE ANY SENSE. BUT SO WHAT?
I'M NOT AFRAID TO DIE!
AND I WILL NOT LET FATHER CALL ME A COWARD!


L-01
L-03
L-04
COOLING-DOWN CYCLE COMPLETE!
ALL INTERNAL CAGE SYSTEMS IN DOCKING POSITION!
PILOT HAS REACHED THE COCKPIT POSITION WITHIN THE ENTRY PLUG!
EVANGELION
EVA-01
PROTOTYPE
ROGER!
INSERTING ENTRY PLUG!


INITIATING FIRST LEVEL INTERFACE!
PLUG LOCK-IN PROCEDURE COMPLETED!
FLOODING ENTRY PLUG!
......
ゴポ
コポポ
WHA--
WH-WHAT'S GOING ON?!
YAAH!
!


DON'T BE ALARMED!
ONCE YOUR LUNGS ARE SATURATED WITH THE LCL, YOU'LL BE ABLE TO UNDERGO DIRECT OXYGEN EXCHANGE!
KOFF
GLAG!
GAAH!
CALM DOWN, SHINJI!
YOU'LL GET USED TO IT IN A MINUTE!
GWAH!
Damn it!
At this rate, I'll be dead before I even fight the Angel!


MAIN POWER CONNECTED! ALL CIRCUITS FULLY FUNCTIONAL!
INITIATING POWER-UP SEQUENCE!
OPENING RECIPROCAL CIRCUITS!
A10 NEURAL SYNAPSES OPERATING WITHIN NORMAL LIMITS!
FIRST CONTACT ALL CLEAR!
THIS IS *INCREDIBLE*...!


IT'S GOING TO WORK!
SYNCHRO ERRORS ARE WITHIN 0.3%!
EVANGELION UNIT-01! PREPARE TO LAUNCH!



RELEASING PRIMARY LOCK BOLT!
DANGER
RELEASE CONFIRMED! RELEASING UMBILICAL BRIDGE!
RELEASING PRIMARY AND SECONDARY RESTRAINTS!

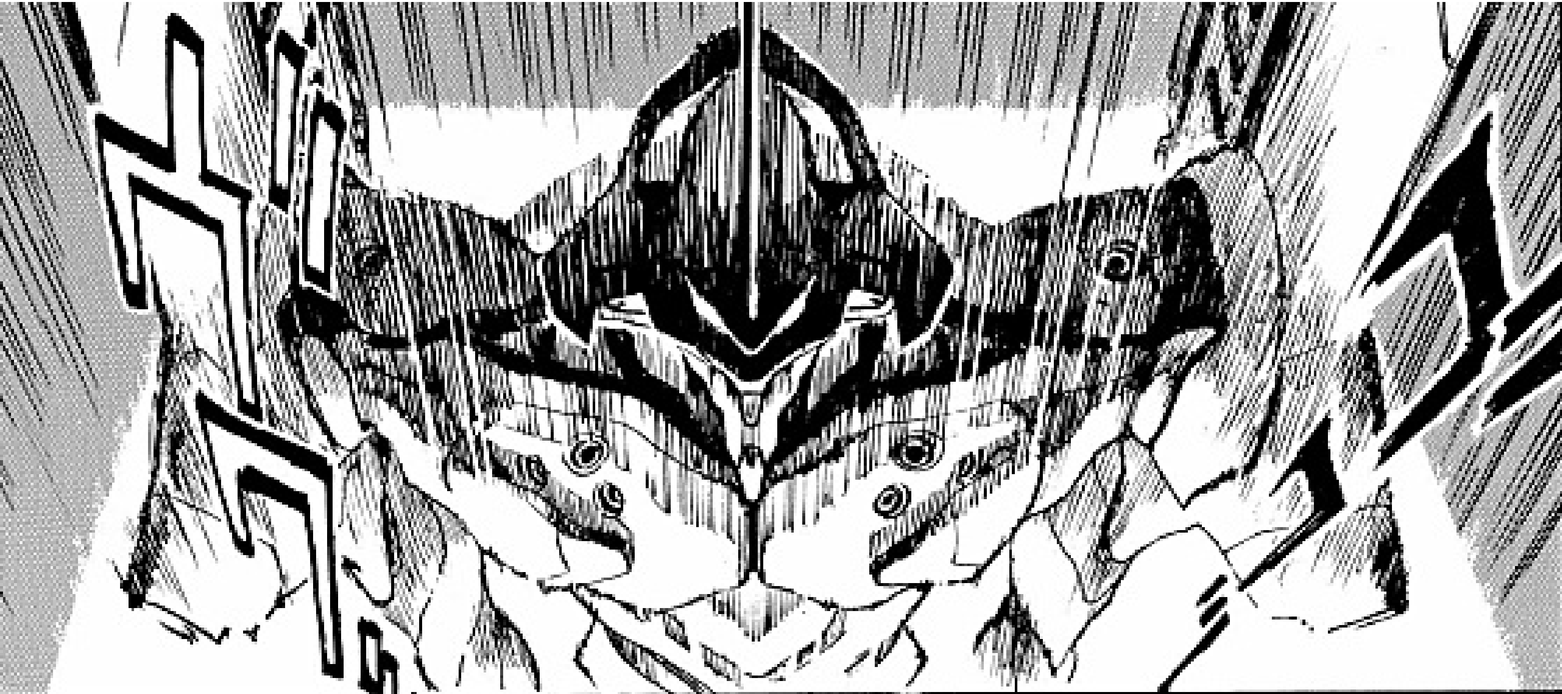
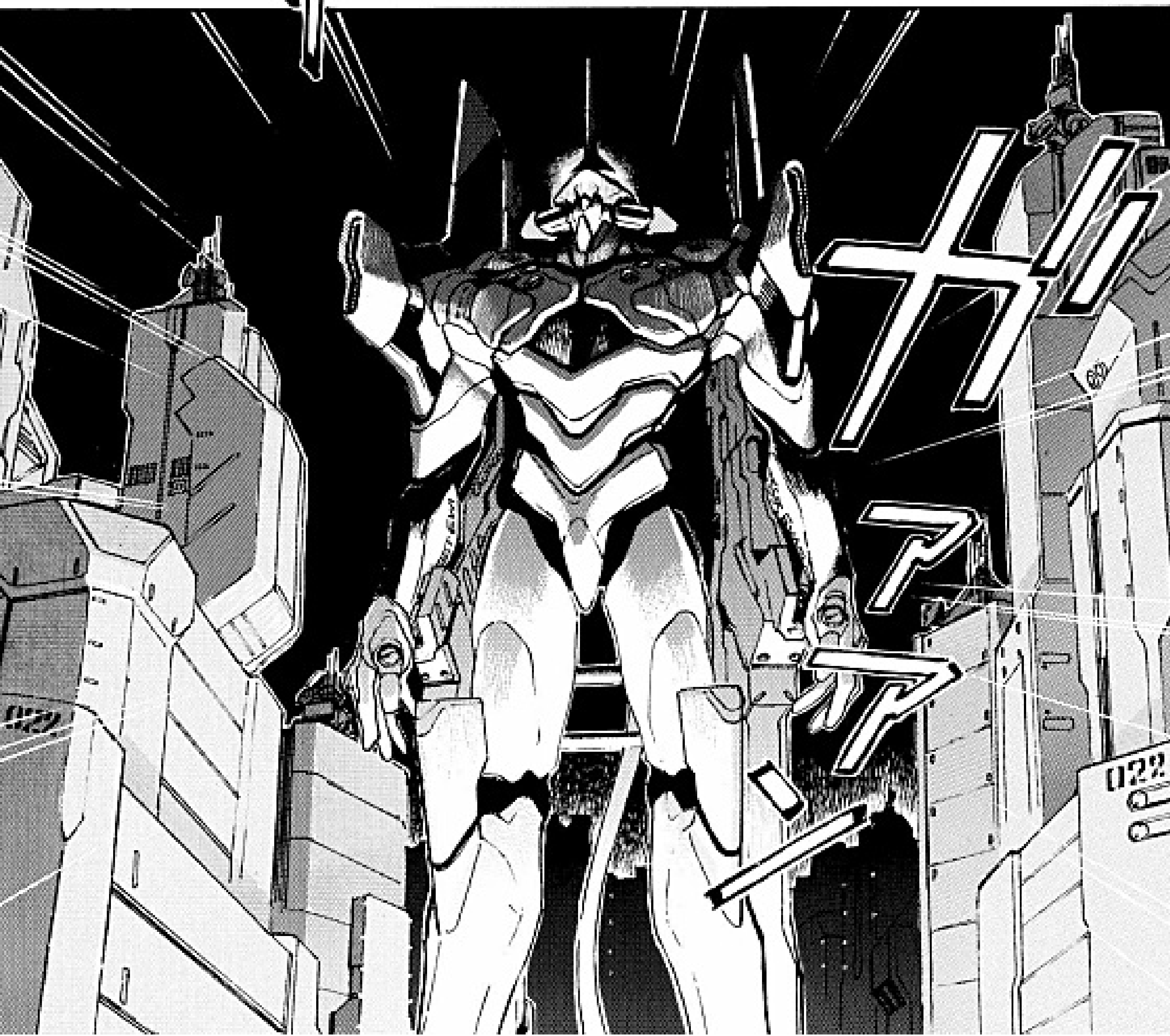


RELEASING SAFETY LOCKS 1 THROUGH 15!
INTERNAL BATTERY FULLY CHARGED!
EXTERNAL POWER OUTLET NOMINAL!
TRANS-PORTING EVA UNIT-01 TO THE LAUNCH ELEVATOR!


GATE 5, STAND BY!
LAUNCH PATH CLEAR!
LAUNCH PREPARATIONS ARE COMPLETE.
ALL GREEN!
ROGER!


COM-MANDER IKARI!
DO WE PROCEED?
OF COURSE WE PROCEED.
IF WE FAIL TO DEFEAT THE ANGELS, HUMANITY HAS NO FUTURE.
VRUUM!


UNGH!
ゴゴゴゴゴ...
DANGER ELEVATOR OPEN
DANGER


ガク

ガァァッ
022




THIS IS IT, SHINJI!
UH... RIGHT.
RELEASING FINAL SAFETY LOCKS!
EVANGELION UNIT-01, LIFT OFF!


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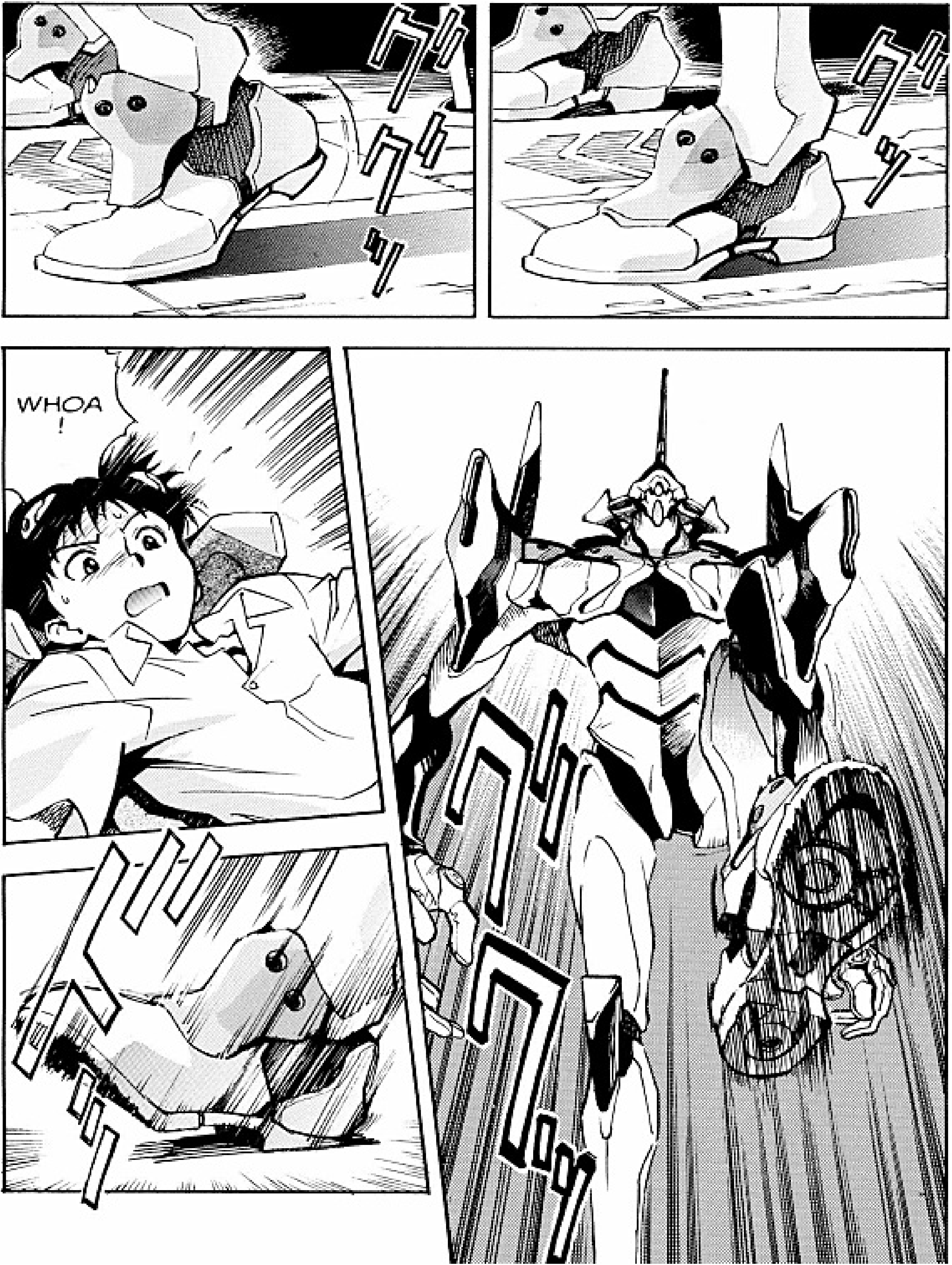

!
...SHINJI...
GOOD LUCK...


NEON GENESIS EVANGELION
STAGE 4: SILENCE...


DEEP UNDERGROUND, BUT IT KNOWS WHERE WE ARE... AND IT KNOWS WHAT WE'RE DOING.
WE'RE LIKE WILD *GAME*, SMOKED OUT OF OUR *LAIRS*...



JUST TRY WALKING!
SHINJI!
YES?!
ALL YOU HAVE TO DO IS THINK IT!
U-UH.. BUT HOW DO I WALK?
"WALK"...?
WALK...!
JUST CONCENTRATE! FOCUS YOUR CONSCIOUS THOUGHTS ON THE CONCEPT OF WALKING!


WHOA !


HE-- HE DID IT!
HE'S UP AND AT 'EM!
S-STOP, OKAY?


ST-- !
STO-- !
DAMN IT!
FINE, BE THAT WAY-- CHARGE !



ガン ガン ガン
ガン ガン
!
YAAA-AAAA-AAHHHH!!
OH, NO!
SHINJI, WAIT!


YAAH!
スカッ
SHINJI, WATCH OUT-- IN FRONT OF YOU!
HUH?!


...
urgh...


グオオオオオ…
!
SHINJI! YOU CAN DO THIS!
QUICK! JUST GET BACK ON YOUR FEET! HURRY!
グワッ


AAGH!
PLEASE, SHINJI!
GET THE HELL OUT OF THERE!




SHINJI!
AAAAAGH!
PLEASE! CALM DOWN AND LISTEN TO ME!
IT'S NOT YOUR ARM... LOOK AT IT, SHINJI! IT'S NOT YOUR ARM!
UFF
UFF


DISLOCATION, LEFT ELBOW! RUPTURE, PRONATOR TERES! SEVERING CIRCUIT BELOW GLENOID FOSSA AND REROUTING CONNECTIONS!


AAAAGH!
CAN'T YOU DO SOMETHING, RITSUKO!?
IF THIS KEEPS UP, HE WON'T STAND A CHANCE!
...THEY'RE IN HYPER-FLUCTUATION?!
HOW IS THIS HAPPENING...?
THE SYNCHRONIZATION FREQUENCIES...


CAN YOU LOWER THE NEURAL CIRCUIT FEEDBACK REGULATORS A NOTCH-- OR EVEN TWO?!
I'LL GIVE IT A TRY!


DAMN IT!
SHINJI, GET OUT OF THE WAY!


!!
THE CRANIAL AREA IS GOING INTO PARALYSIS !


YAAAARGH!


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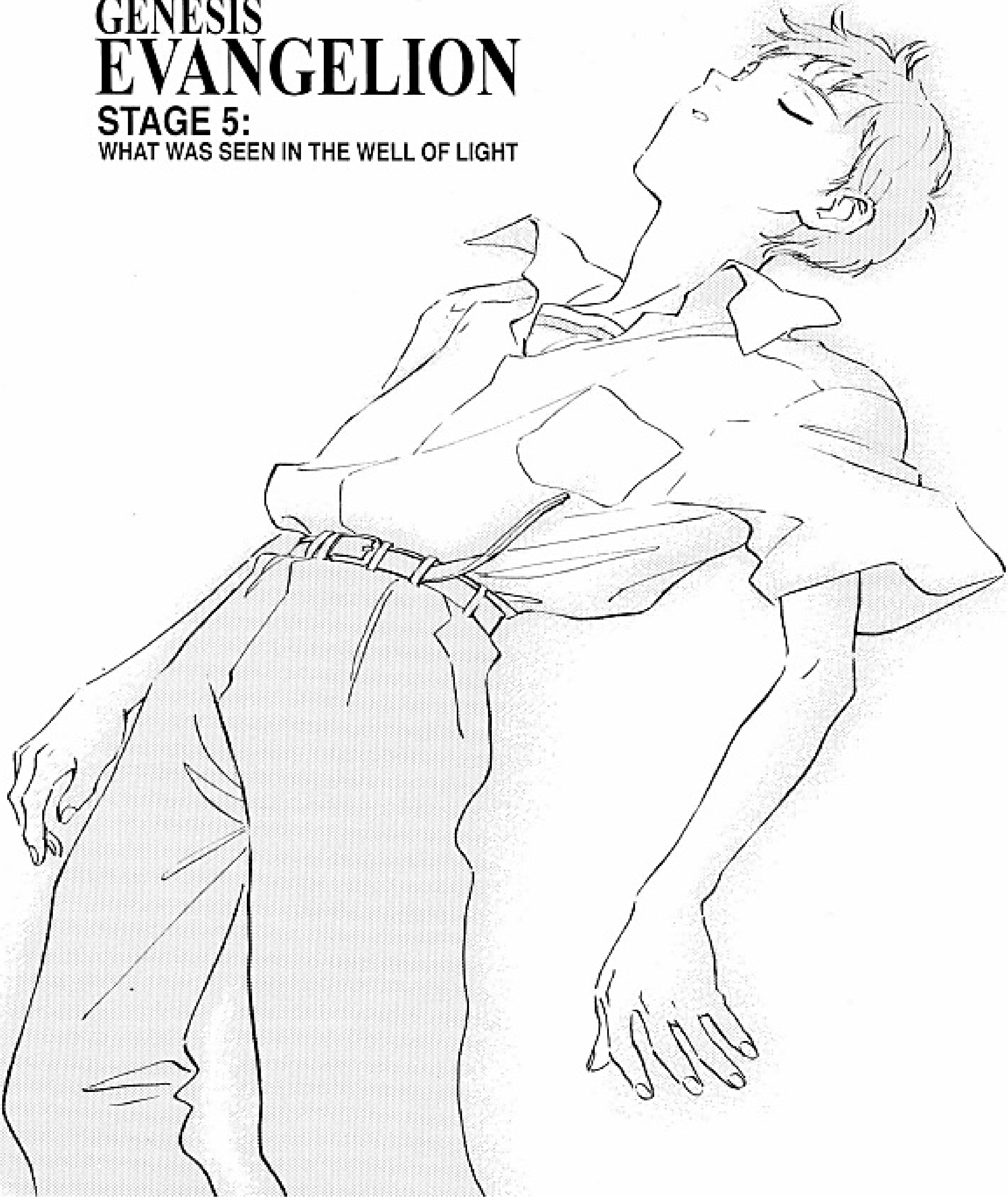

DEGREE OF CRANIAL DAMAGE UNKNOWN!
CUTTING POWER TO CONTROL NEURONS!
REVERSING SYNCHRO-GRAPHS!
P-PULSE IS... IS SURGING BACK!

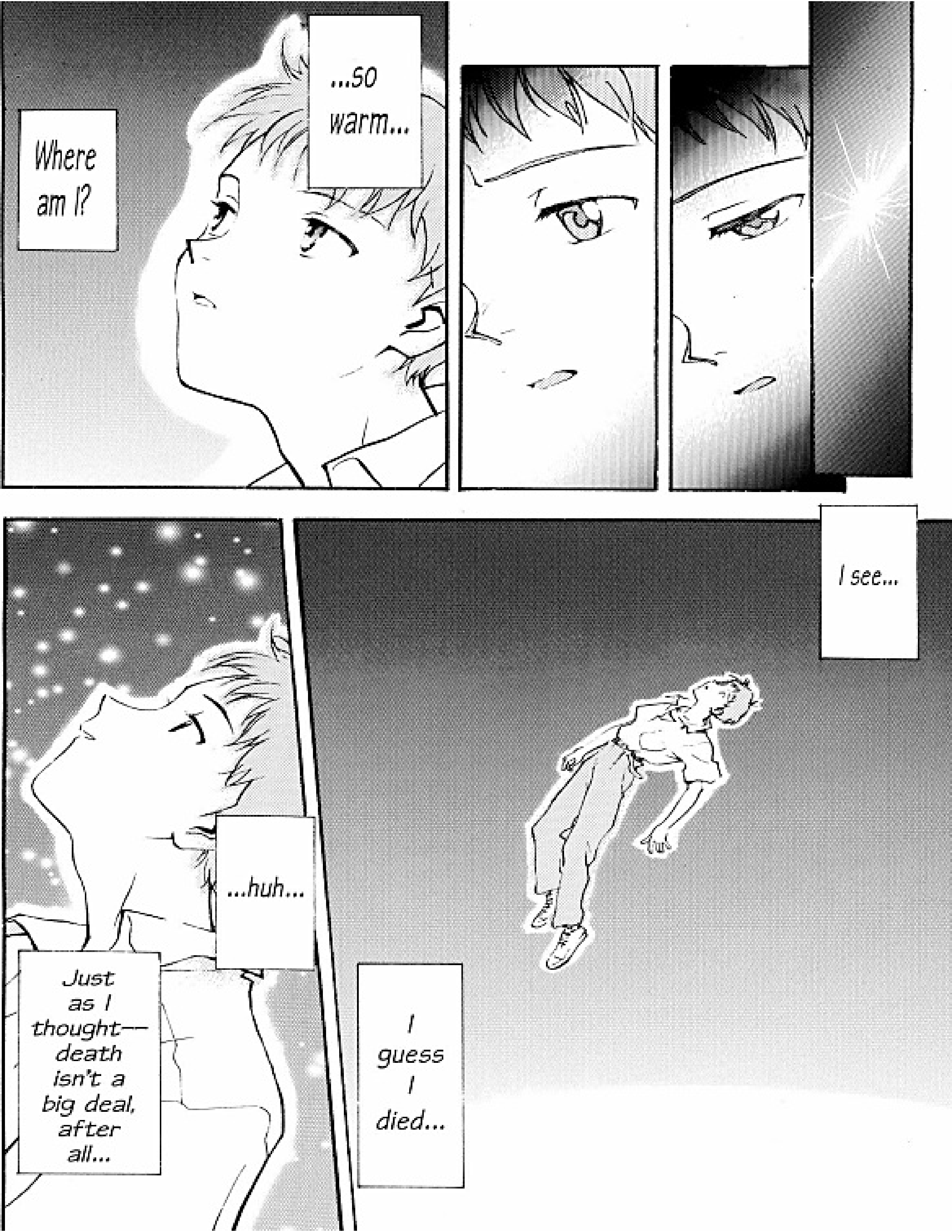

NEGATIVE!
SIGNAL'S BEEN *REJECTED*! IT'S REFUSING ALL INPUT!
ビー
ビー
PULL THE CIRCUIT MANUALLY! JUST *STOP* THAT BACK-FLOW!
MONITORS NOT RESPONDING-- WE CAN'T TELL IF HE'S ALIVE OR DEAD!
WHAT ABOUT SHINJI?!
UNIT 01--
--IS COM-PLETELY *SILENT*!


ALL RIGHT, I'M SUSPENDING ALL ORIGINAL ORDERS!
PILOT SAFETY IS NOW OUR ONLY PRIORITY!
FORCE EJECTION OF THE PLUG!!
THERE'S NO MANUAL OVERRIDE!
WE'VE LOST ALL CONTACT WITH THE EVA!
!!
WHAT?!!

NEON GENESIS EVANGELION

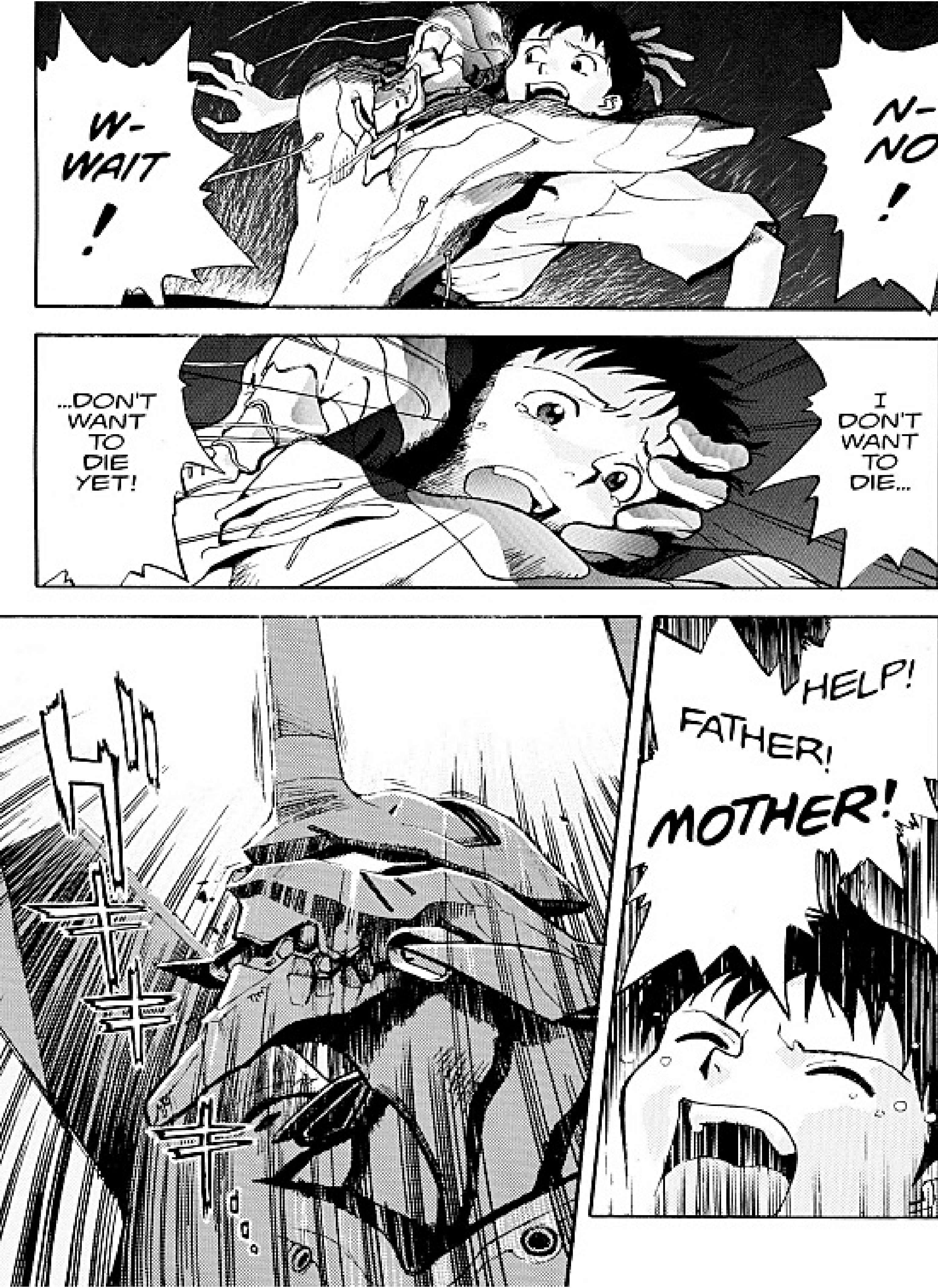
STAGE 5:
WHAT WAS SEEN IN THE WELL OF LIGHT




Where am I?
...so warm...
...huh...
Just as I thought— death isn't a big deal, after all...
I guess I died...
I see...


What's that ?
...Mother!


AIEEEEE!


N-NO!
W-WAIT!
I DON'T WANT TO DIE...
...DON'T WANT TO DIE YET!
HELP!
FATHER!
MOTHER!


IT'S UNIT-01!
SHE'S REACTIVATED!
SHE'S RIPPED OUT HER OWN FRONTAL SHUT-OFF JOINT!


BUT THE SYNCHROGRAPH IS STILL IN THE NEGATIVE ZONE!
SHE CAN'T BE MOVING...
...UNLESS!
OH MY GOD!
SHE'S OUT OF CONTROL?!




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ズドドーンッ


SHINJI ?! IS HE CONTROLLING THE EVA?!
HE CAN'T BE! IMPOSSIBLE!
...THE WAY HE'S FIGHTING--
--HE CAN'T BE AT THIS LEVEL YET...
HEH...





AN A.T. FIELD?!
SO THE ANGELS HAVE THEM, TOO!
AS LONG AS THE ANGEL GENERATES THE FIELD, THE EVA CAN'T APPROACH!

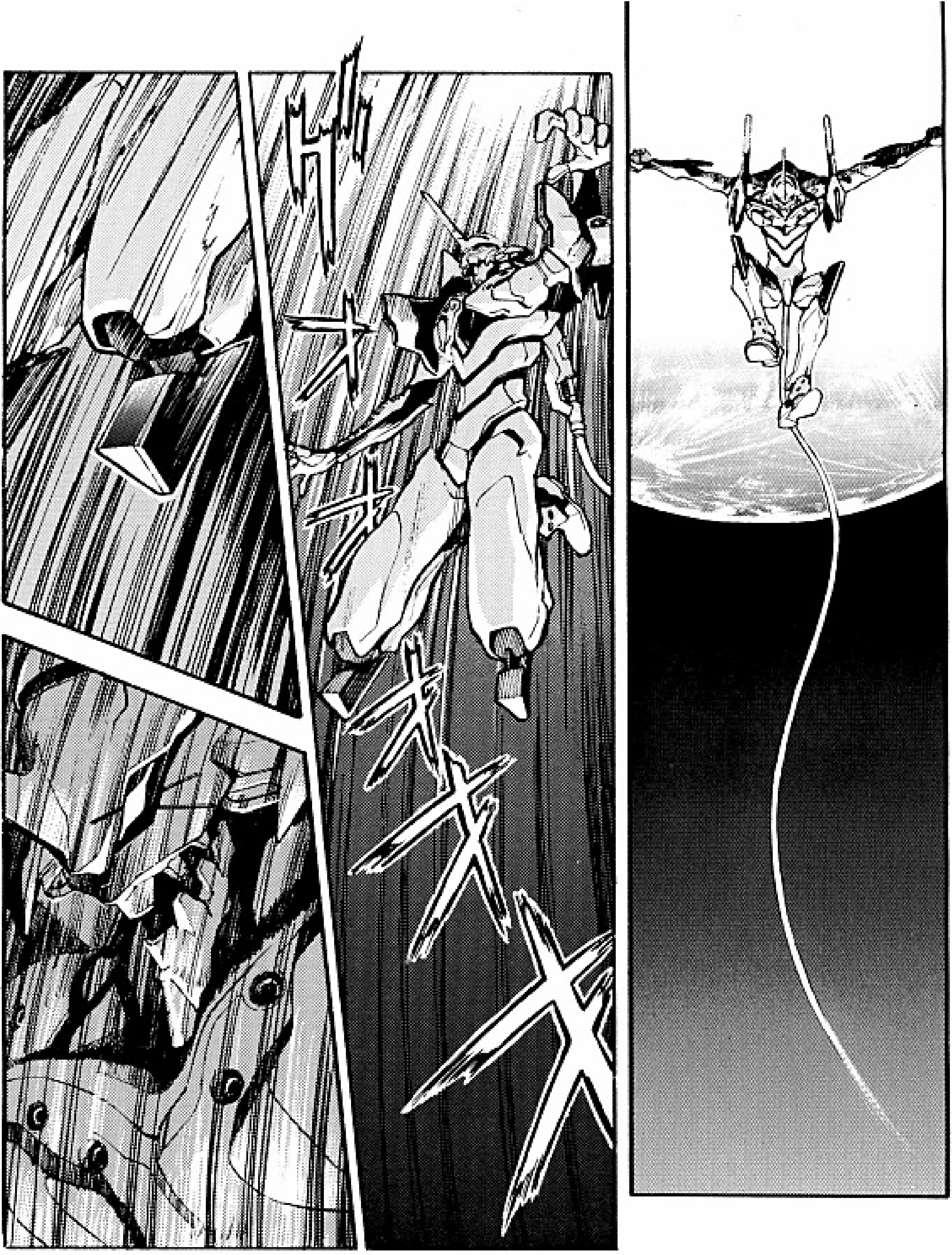

LEFT WRIST IS RESTORED!
WHAT?!
JUST LIKE THAT?!


UNIT-01 IS ALSO DEPLOYING AN A. T. FIELD!
IT'S NEUTRALIZING THE ANGEL'S PHASE VARIANCE!
!!


MY GOD!
THE EVA HAS FORCED OPEN THE ANGEL'S A. T. FIELD!


SHE DEFLECTED THE ANGEL'S BEAM!


AHHHH!

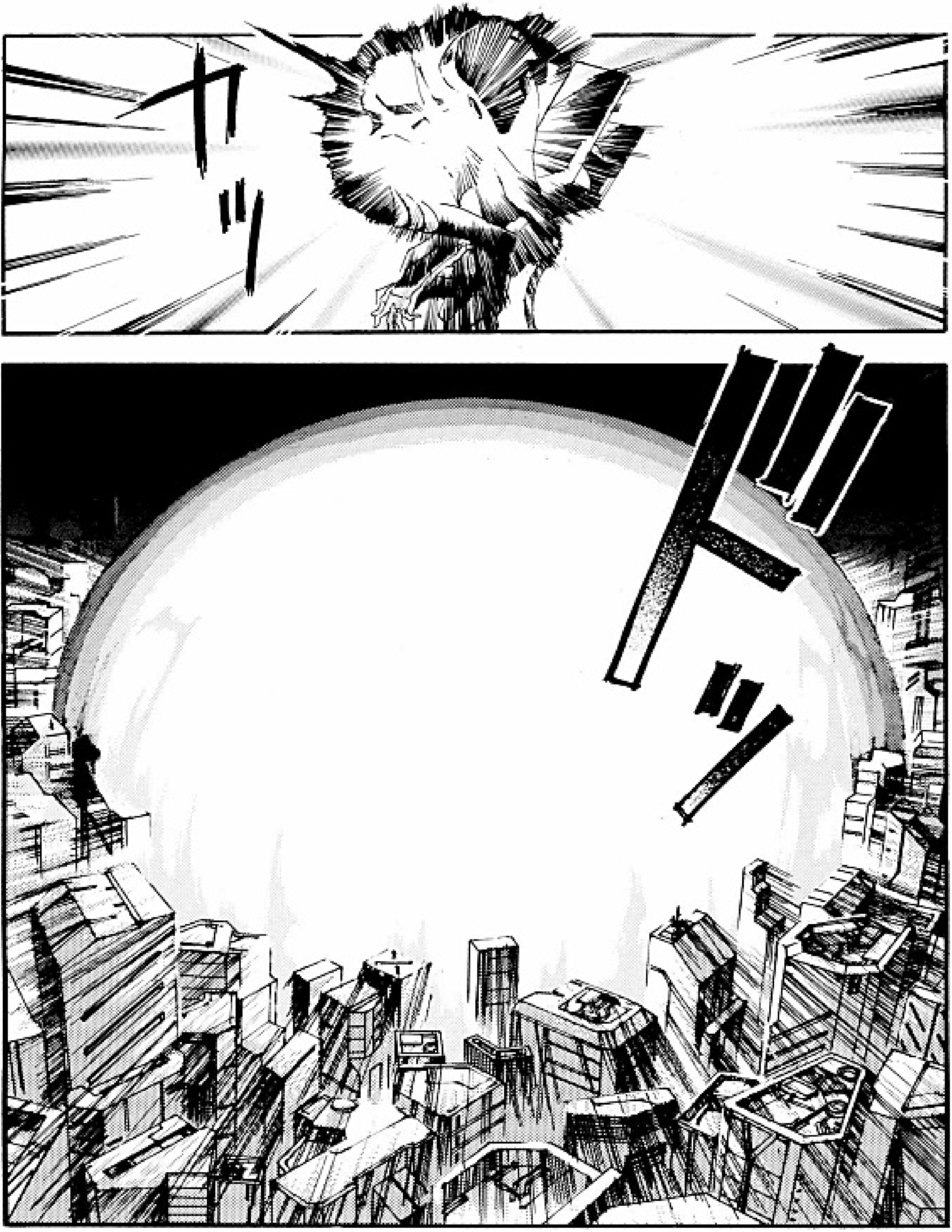





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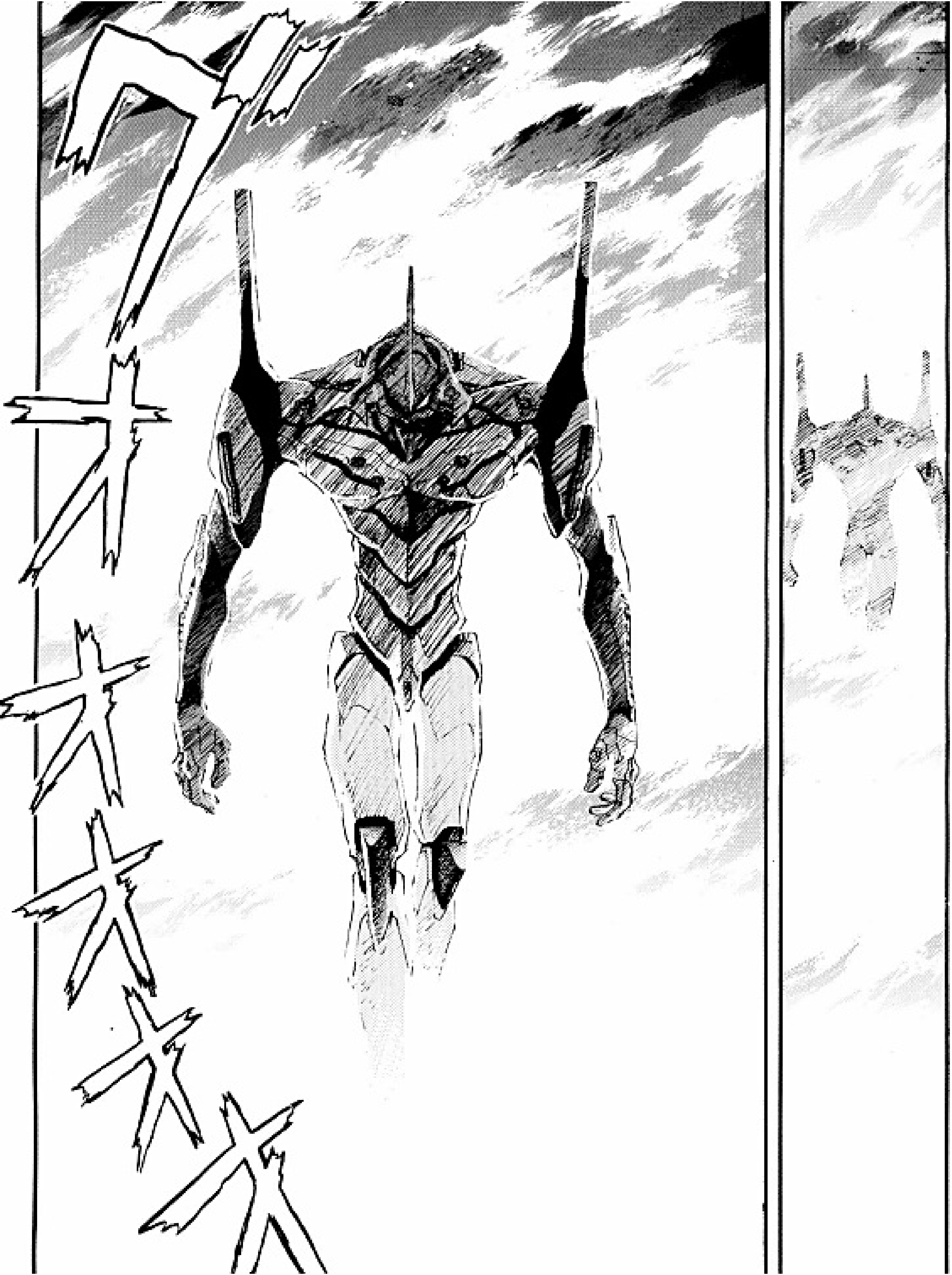



SELF-DESTRUCT ?!


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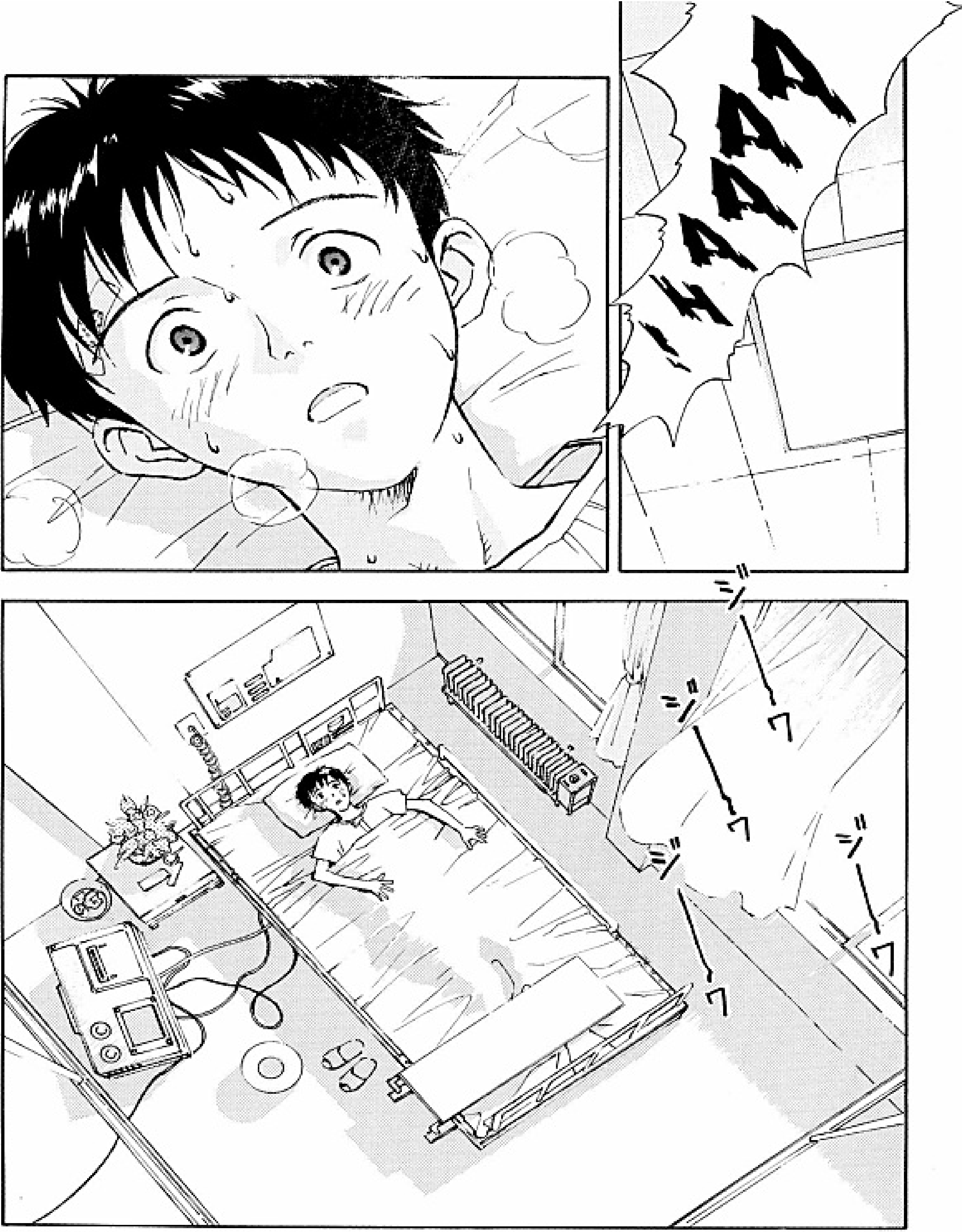

LIFE SIGNS CONFIRMED FOR BOTH UNIT-01 AND PILOT!
DISPATCHING RETRIEVAL UNITS! CONTACTING EMERGENCY CREWS--


NEON
GENESIS
EVANGELION
STAGE 6:
I...CRY...



UFF HFF
UFF HFF
UFF HFF
UFF HFF
UFF HFF
UFF HFF
GRAAAH!
UFF
HFF
UFF
HAAAH!
!!


YAAAH!
AIEEEEEE!


AAAAH
ジーワ
ジーワ
ジーワ
ジーワ


...JUST A DREAM...?
ジーワ
シャワシャワ
シャワシャワ
ジーワ
ジーワ
ジーワ
MR. IKARI...
FIRST UNIT-00... AND *NOW* YOU'VE WRECKED UNIT-01 ON HER MAIDEN CAMPAIGN! THEIR REPAIR BILLS, PLUS RECONSTRUCTION OF THE ARMORED BUILDING--WHY, IT'S GOING TO COST AS MUCH AS A SMALL NATION!
...SURELY NERV AND THE EVAS COULD BE USED A LITTLE MORE... *EFFICIENTLY*?


WHAT ABOUT...
NERV AND THE EVAS ARE NOT YOUR ONLY CONCERNS!
YOUR PRIMARY OBLIGATIONS ARE BEING FORGOTTEN--WHILE THESE PET PROJECTS OF YOURS BANKRUPT US!
TOP SECRET
INSTRUMENTALITY PROJECT
U.N. AGENCY SUPREME EXECUTIVE BOARD
17TH INTERIM REPORT
INSTRUMENTALITY PROJECT COMMITTEE
2015 BUSINESS SUMMARIES
COMPENDIUM
...THE INSTRUMENTALITY PROJECT? EH?
TO US, THIS PROJECT--ABOVE ALL OTHERS--REPRESENTS OUR GREATEST HOPE IN THESE DESPERATE TIMES! WHERE ARE YOUR PRIORITIES?
IN ANY CASE...
I UNDERSTAND...


...I CANNOT AND *WILL* NOT SANCTION ANY DELAY IN THE I.P. SCHEDULE THAT IS ATTRIBUTABLE TO THE SECOND COMING OF THE ANGELS.
I WILL CONSIDER YOUR BUDGET REQUESTS.
NOW, HOW IS THE INTEL OP PROGRESSING?
NO NEED FOR CONCERN.
And now for *the news* at noon...
THAT MATTER... HAS ALREADY BEEN DEALT WITH.



Our top story... yesterday's massive explosions in the Tokyo-3 area...
...has government officials scrambling to make a--
They haven't said a single word about Eva or the Angel...!
Was all *that*...
...a dream as well?
Did I really climb into the Eva?
Did I *really* battle that thing...?


ガラガラガラガラ
ガラガラガラ
ガラガラガラガラ




ガラガラガラガラガラ…
SUCH A COLD MAN!
SURELY HIS SOUL-WEARY SON DESERVES A KIND WORD OR TWO!
MI-SATO...
I CAME TO PICK YOU UP!


I HEARD YOU WERE FEELING OKAY...
...I'M GLAD, SHINJI.
YEAH... WELL...
I CAN TAKE YOU TO YOUR PLACE--
HQ'S GOT IT ALL SET UP. YOU'RE RATED PRIVATE QUARTERS.
SURE...
HEY, ARE YOU OKAY WITH THAT... LIVING ON YOUR OWN?
IF YOU SUBMIT A PETITION, YOU COULD ARRANGE TO LIVE WITH YOUR FATHER...
NAH-- THAT'S ALL RIGHT.
I GUESS I FEEL MORE AT EASE ALONE.
AND MY FATHER-- I DON'T THINK HE WANTS ME AROUND.


OH, NOW...
...COME ON! DON'T BE *SILLY*!
PARENTS AND CHILDREN *NATURALLY* LIVE TOGETHER!
DON'T HOLD BACK--IF THERE'S SOMETHING YOU WANT TO SAY, JUST LET IT OUT...
LEAVE ME ALONE! *PLEASE*!
IT'S NONE OF YOUR BUSINESS, MISATO!
HEY, WHAT'S WITH THAT TONE OF VOICE? I'M JUST WORRIED ABOUT YOU, THAT'S ALL...
DON'T YOU HAVE *ENOUGH* TO WORRY ABOUT?!


HUH... ?
I'LL FIX THAT PERSONALITY OF YOURS!
ぱっ
ピッピッ
SO GLOOMY...
...LIKE SOME KIND OF MOOD DISORDER!
OH, HELLO, RITSUKO?
YEAH, IT'S ME.
IT'S ABOUT SHINJI--HE'S GOING TO BE LIVING WITH ME IN MY CONDO FOR A WHILE, SO--
WHAT?!



オホホホホホ
DON'T BE A WORRY-WART--
I'M NOT SO DESPERATE THAT I'D JUMP A CHILD. JUST GO GET ME THE PROPER APPROVAL FROM UPSTAIRS, ALL RIGHT?
See ya!
M-MISATO! WHAT ARE YOU--
Y-YOU...
SHALL WE GET GOING?
THERE, THAT SHOULD DO IT!
パチン
プチッ
HOLD ON! CAPTAIN KATSURAGI?!
OH, YOU MEAN ME? WHO AM I?
IT'S CRAZY! WHO ARE YOU TO TELL ME WHAT TO DO, HUH?!
ARE YOU KIDDING ME? WHY DO I HAVE TO LIVE WITH YOU?!

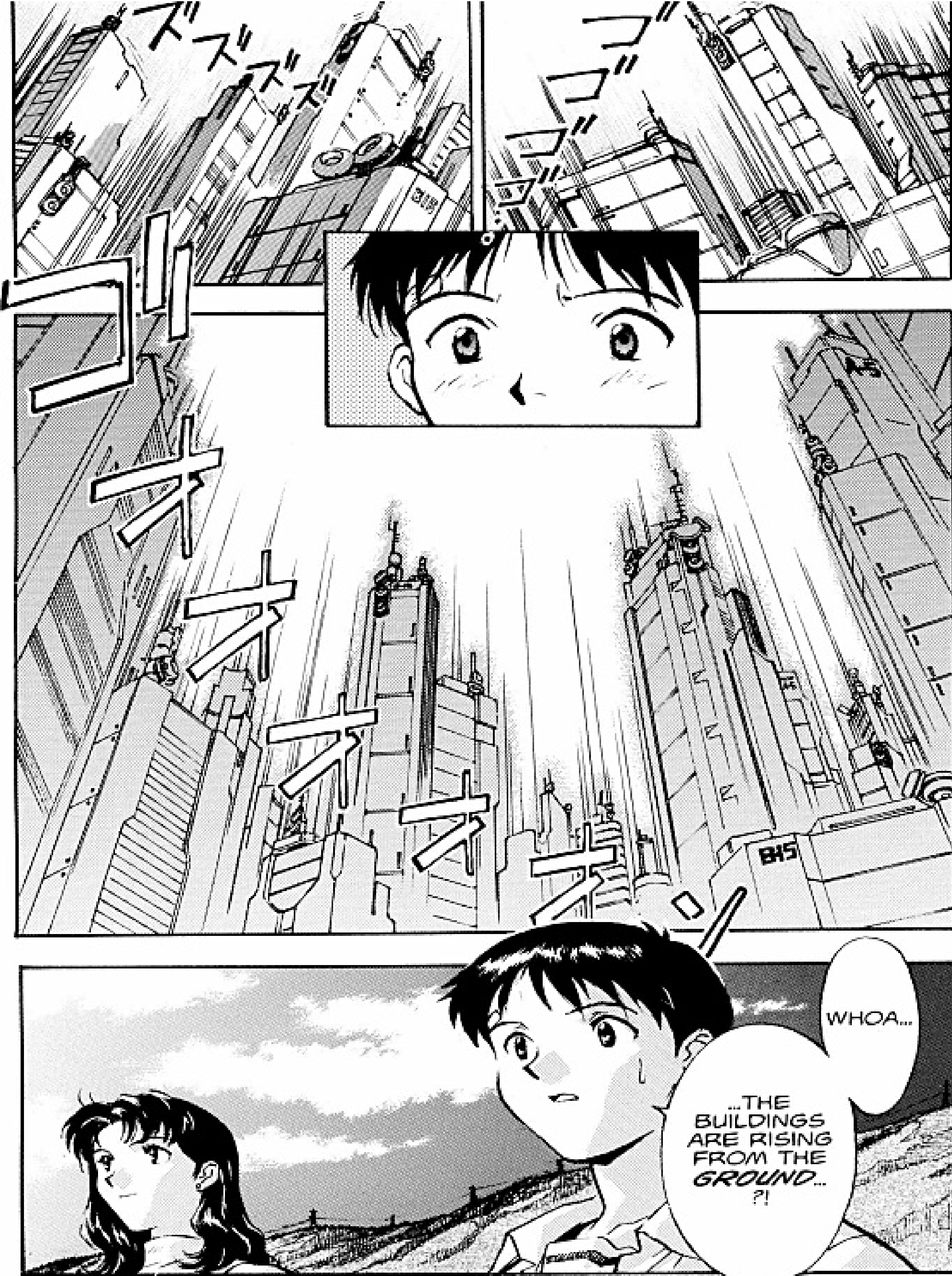

WHAT PART OF "COMMANDING OFFICER" DON'T YOU UNDERSTAND?
H-HER EYES-- PARALYZING ME...!
HA, HA, HA, HA, HA, HA! TODAY WE'RE GONNA PARTY!

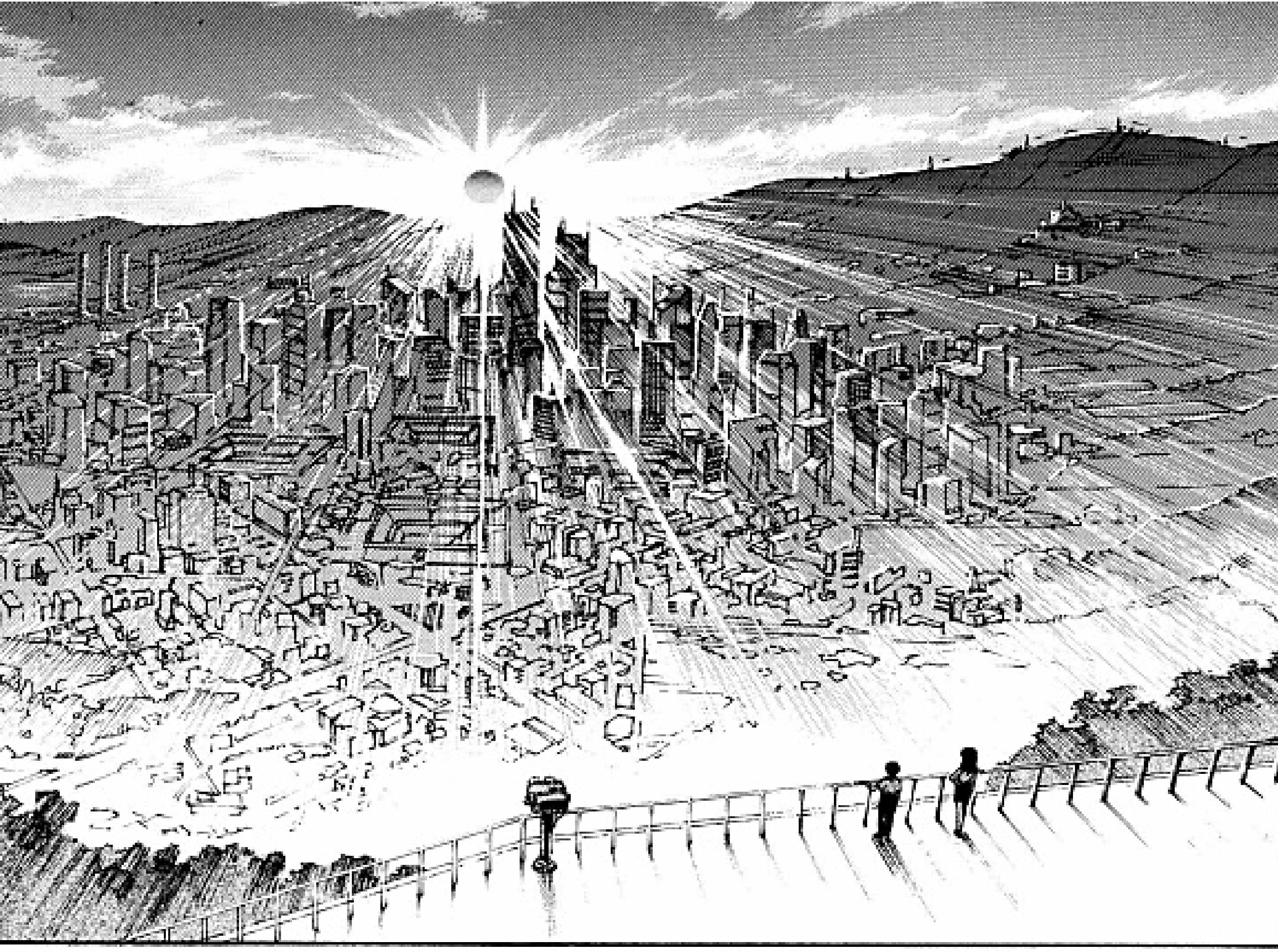

A WELCOMING PARTY FOR MY NEW HOUSEMATE, OF COURSE!
"PARTY"-- WHAT'S THERE TO PARTY ABOUT?
FORGIVE ME IF I'M NOT IN THE PARTYING MOOD...
GEEZ!
WHAT ARE YOU ALL HUFFY AND SULKY ABOUT NOW?
NOTH-ING...
HEY-- I GOT IT!
JUST A SMALL DETOUR ON THE WAY, OKAY?
40

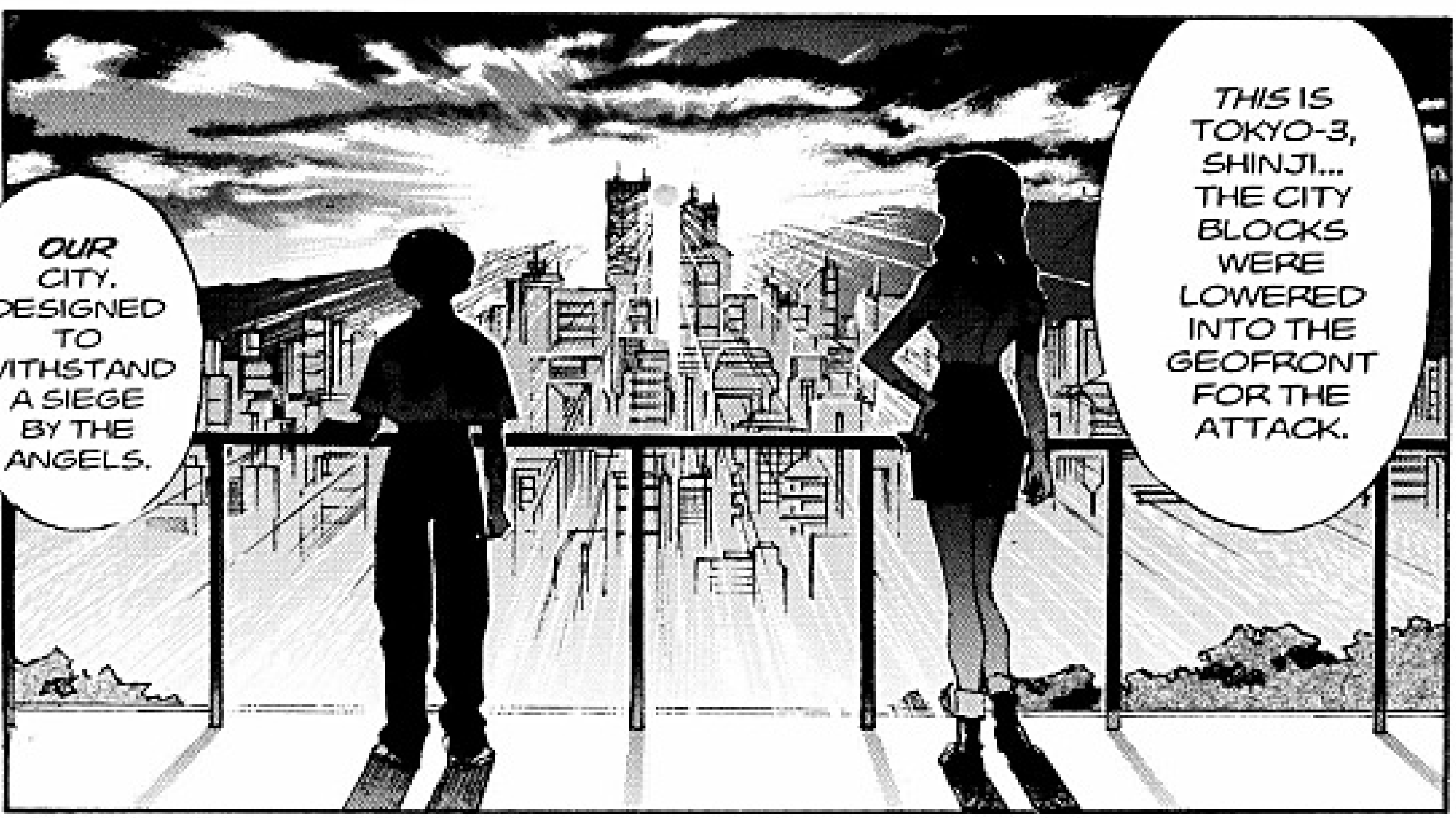

SO, WHAT IS THIS PLACE?
THIS A PICNIC...? GONNA HAVE A LITTLE BBQ, TOAST SOME...
DAMNIT! YOU LOOK CUTE— SO WHY DON'T YOU ACT IT, OKAY?!
IT'S ALMOST TIME...
?



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ウウウウウウウ
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ゴゴォオオォン
ゴゴゴ
ガゴッ
ゴォオオ
ズーオッ


WHOA...
...THE BUILDINGS ARE RISING FROM THE GROUND... ?!




THIS IS TOKYO-3, SHINJI... THE CITY BLOCKS WERE LOWERED INTO THE GEOFRONT FOR THE ATTACK.
OUR CITY. DESIGNED TO WITHSTAND A SIEGE BY THE ANGELS.



MORE THAN THAT...
...THE CITY YOU DEFENDED!
I-I WASN'T AS HEROIC AS YOU MAKE IT SOUND.
BUT IT--
SURE, I BOARDED THE EVA...
...BUT IT WASN'T TO "SAVE HUMANITY" ...OR EVEN TO PROTECT THAT GIRL... IT WAS...
I KNOW, SHINJI...
BUT NO MATTER WHAT YOUR MOTIVES WERE, YOU DID WELL.
YOU SHOULD HAVE MORE CONFIDENCE IN YOURSELF.


SHINJI?
OH DEAR... HEY...
DID--DID I SAY SOME-THING WRONG?
N-NO, IT ISN'T THAT...
MI-SATO...
I--



EVANGELION, VOLUME 1 - END -

YOSHIYUKI SADAMOTO





On the floor of the midbrain is the ventral tegmental system that neurobiologists call region A10. Cells soaked in dopamine, certain emotions are processed here, such as the thoughts of two lovers, or of a parent and child.

It is the synchronization of the threads and bundles of A10 that splice pilot and Eva together to become one entity, to fight.

In other words, the power of love drives this weapon of mass destruction. Well, what a simple and corny and emotional and wonderful story.

I wonder: would I be able to pilot these same Evangelions that I draw? Ah. It would go berserk, then?

HIDEAK

Both are greatly afraid of being hurt.

Both people are unsuitable—they lack that positive attitude—to be what others would call heroes of a story. Nevertheless they are the heroes of this story.

They say, "To live is to change."

I started this production with the wish that once the production was complete, the world, and the heroes, would change.

That was my true desire.

I tried to include everything of myself in *Neon Genesis Evangelion*—

—myself, a broken man who could do nothing for four years; a man who ran away for four years, one who was simply not dead.

Then, one thought—

"You can't run away"

—came to me, and I returned to this production.

My only thought in making this was to burn my feelings into film.

I know my behavior was thoughtless, troublesome, and arrogant—but I tried.

I don't know what the result will be.

I don't know what will happen to Shinji, Misato or Rei. I don't know where life will take them.

Because I don't know where life is taking the staff of the production.

I feel that I am being irresponsible...

But-but it's only natural that we should synchronize ourselves with the world within the production.

I've taken on a risk:

"It's just an imitation."

And for now, this is all I can write to explain.

But perhaps our "original" lies somewhere out there.

July 17, 1995.

In the studio (a cloudy, rainy day).

P.S. By the way, I took Shinji's name from a friend of mine. Ritsuko's was from another friend in middle school. Misato's came from the heroine of a manga. I borrowed from everywhere. Even names that have no bearing on anything actually came from the countless rules that govern these things. It might be fun if someone with a little free time could research them.

KI ANNO

"WHAT WERE WE TRYING TO MAKE HERE?"

A QUESTION ASKED PRIOR TO THE PREMIERE OF THE *NEON GENESIS EVANGELION* ANIMATED SERIES

The year: 2015.

A world where, fifteen years before, over half the human population perished.

A world that has been miraculously revived in a material sense: production, distribution, and consumption all in order, so that even the convenience store shelves are now full again.

A world where people have become accustomed to the resurrection, yet still feel the end of the world awaits them.

A world with few children left to lead it into any future.

A world where Japan saw the original Tokyo destroyed, discarded, and forgotten. A new capital, Tokyo-2, was built in Nagano Prefecture and left as a decoy while they built another new capital, a third city called Tokyo-3, and tried to make it safe from attack.

A world where entirely unknown entities called the "Angels" then come to ravage the cities. This is, roughly, the worldview of *Neon Genesis Evangelion*—one drenched in a vision of pessimism, one where the story begins only after all traces of hope have been removed.

And in that world, a fourteen-year-old boy shrinks from human contact.

And he tries to live in a closed world where his behavior dooms him, and he has abandoned the attempt to understand himself.

A cowardly young man who feels that his father has abandoned him and has convinced himself that he is a completely unnecessary person, so much so that he cannot even commit suicide.

There is also a woman, twenty-nine, who lives life so lightly as to barely allow the possibility of human touch.

She protects herself by keeping relationships on the surface and by running away.

IKUTO YA

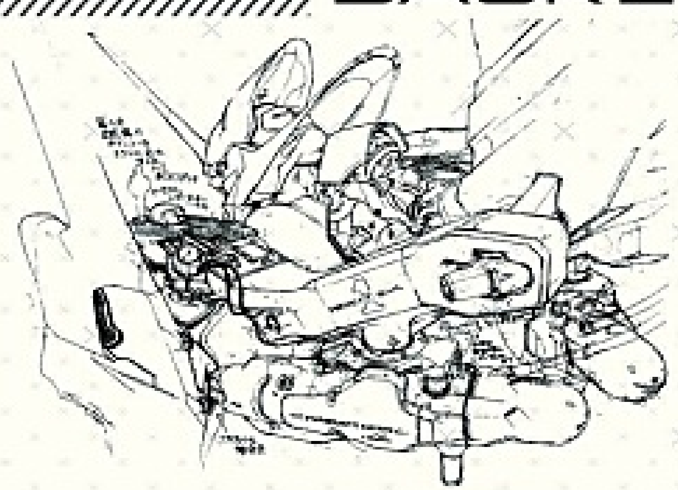
HEAD



BACK 1



BACK2





MASHITA

THE DESIGN CONCEPT IS "ENORMOUS POWER RESTRAINED"

MECHA DESIGNER, *NEON GENESIS EVANGELION* ANIME.



"So how did the Evangelion wind up with that look?"

I figure that from now on I will hear that question countless times. The director instructed me to make "the image of a demon." A giant, just barely under the control of mankind. I had the feeling I'd seen the image somewhere before... What I had in mind was the fairy tale *Gulliver's Travels*. Enormous Power Restrained.

And I wonder if what I came up with was what the director was driving at. Or was I simply some unprepossessing unknown, leading a charmed existence? What I came up with was a giant that looks like a relief on a wall.

To achieve my selfish desire, I happily discarded the efficiency and feeling of giant size that you can guess at by sight alone—but I should talk about here how my own weaknesses were handed to *Evangelion*'s animators and animation choreographers who, with courage, craft and technique, managed to deal with them. It was a feat such as I would have been glad to take pride in...

But when the designs were first handed in, it caused a stir—and yes, among the staff, too, where both positive and negative opinions were flying. And from here on out, I imagine they will continue to cause controversy among both those who read manga and who watch anime.

And probably every time, I will be asked the same question, "How did the Evangelion wind up with that look?" In the manga and in the anime, I hope you will be watching as events unfold.

NERV

GOD'S IN HIS HEAVEN. ALL'S RIGHT WITH THE WORLD.

NEON GENESIS EVANGELION
VOLUME 1, PART 2







CONTENTS

NERV

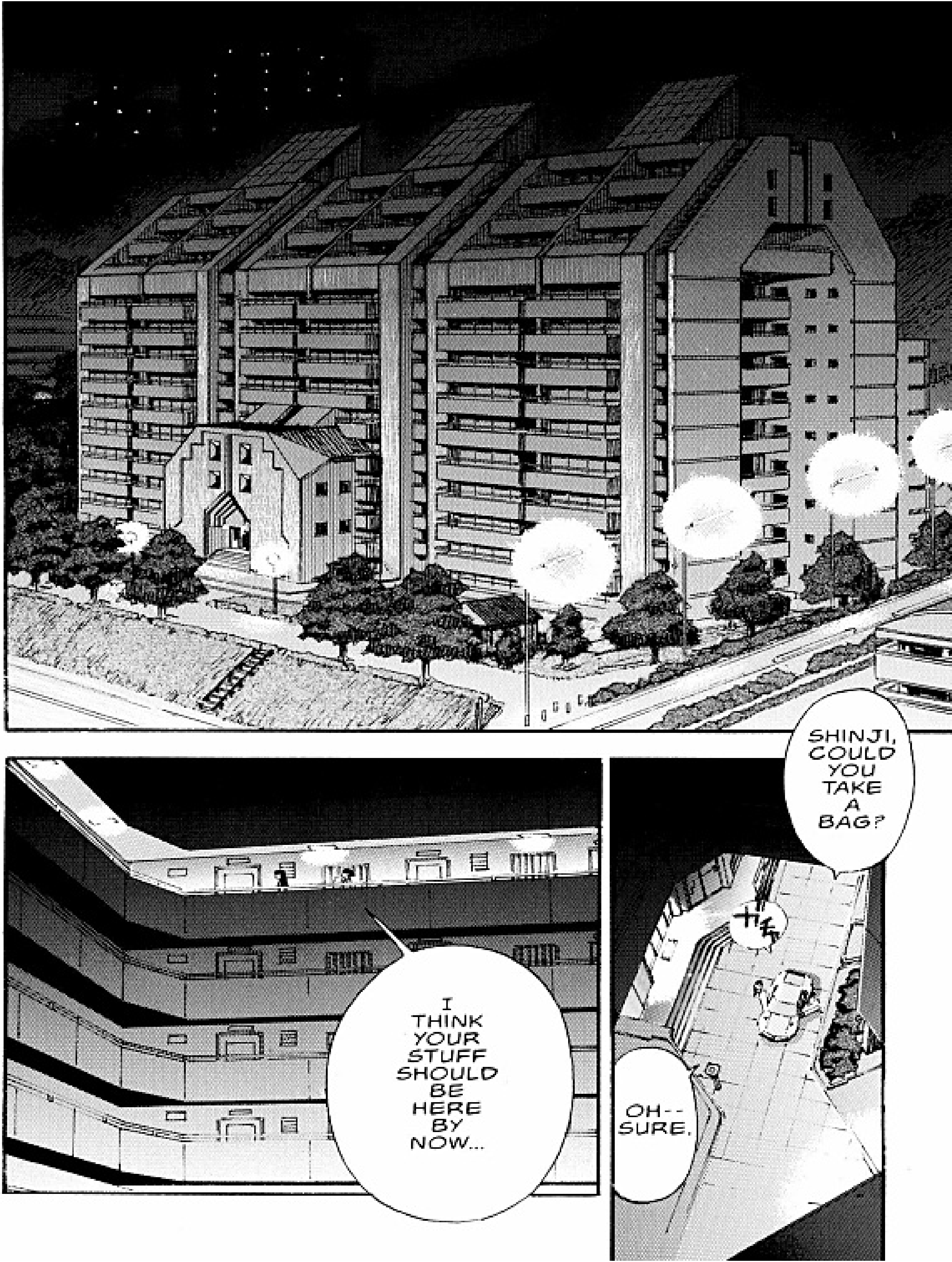
GOD'S IN HIS HEAVEN. ALL'S RIGHT WITH THE WORLD.


PEN



NEON GENESIS EVANGELION

STAGE 7: CLOSING HEARTS


I THINK YOUR STUFF SHOULD BE HERE BY NOW...
SHINJI, COULD YOU TAKE A BAG?
OH-- SURE.


ピッ
ガチャン
HEY! I WAS RIGHT!
TO TELL YOU THE TRUTH, I JUST MOVED HERE MYSELF!
IT'S A *LITTLE* MESSY, BUT...
COME ON IN!


SAY, COULD YOU THROW THAT STUFF IN THE FRIDGE?
YEAH... 'A LITTLE MESSY'... UH-HUH...
JUST A SEC'...
...I'LL GET DINNER READY.
OKAY...
IT'S FULL OF BEER!
WHAT KIND OF LIFE IS SHE LIVING...?
NOTHING ELSE WILL FIT!


UM... WHAT'S IN THIS BIG FRIDGE?
OH...
...BETTER LEAVE THAT ONE ALONE-- I THINK HE'S STILL SLEEPING.
バタン
"SLEEP-ING"?
PEN
トテトテトテトテ
PEN


ガチャ
WHAT THE HECK IS THAT?
ISN'T HE CUTE? HE'S A NEW BREED OF *HOT SPRINGS PENGUIN*. HIS NAME'S PEN-PEN. SAY HELLO TO HIM.
OF COURSE...
BY THE WAY, SHINJI...
THERE'S SOMETHING WE HAVE TO *DO*--SINCE YOU AND I WILL BE LIVING TOGETHER.
HUH?


ROCK, PAPER...
WAAAAAAAH!
WH-WH-WH-WHAT THE...!?
YES! I WON! THAT MEANS YOU'RE IN CHARGE OF MONDAY MORNING.
LUCKY ME!
...SCISSORS!
ONE MORE!
SCIS-SORS!
B'FAST
DINNER
TRASH
BATHROOM
LAUNDRY
Shinji
Me
HEY! WAIT!
DON'T LOOK AT ME LIKE THAT!
OKAY, NEXT!
ROCK, PAPER...


オホホホホホ
NOW THAT ALL THE CHORES HAVE BEEN FAIRLY DIVIDED, LET'S EAT!
...
CHORE
MO. TU. WE. TH.
B'FAST
DINNER
TRASH
BATHROOM
LAUNDRY
JAVA
All TV Dinners
...
SIGH...
WHAT HAVE I GOTTEN MYSELF INTO...?


AND SO...
...WHILE MANKIND HAS ALWAYS PRAISED THE MATURATION OF CULTURE THAT COMES WITH THE ADVANCEMENT OF SCIENCE...
...THE TIME CAME WHEN ALL WAS REDUCED TO ASHES.


IT WAS THE LAST YEAR OF THE TWENTIETH CENTURY.
I'M SURE YOU ALL KNOW ABOUT THE GREAT METEOR IMPACT IN ANTARCTICA...
2-A
AS A RESULT OF THAT EVENT...
...THE ICE OF THE CONTINENT EVAPORATED IN AN INSTANT...
AND THE SEA LEVEL ROSE BY 60 METERS...
...THE WORLD WAS ASSAULTED BY DROUGHTS, FLOODS, VOLCANIC ERUPTIONS...
...AND ALL THE ENSUING ECONOMIC PANICS AND RACIAL CONFLICTS.


IN A MERE SIX MONTHS, HALF OF THE HUMAN POPULATION WAS LOST FOREVER.
SAY, DIDJA HEAR?
HMM?
ALL THE GUYS HAVE BEEN TALKING ABOUT IT...
ABOUT WHAT?
YOU KNOW THAT BOY WHO TRANSFERRED IN YESTERDAY?
THIS EVENT HAS COME TO BE CALLED "THE SECOND IMPACT."
THEY SAY HE'S THE PILOT OF THAT *ROBOT*.
...
WHAT? YOU'RE KIDDING!
ARE YOU SERIOUS?


THAT WAS FIFTEEN YEARS AGO...
...AND IN A MERE FIFTEEN YEARS, WE'VE COME THIS FAR.
ONE COULD ATTRIBUTE THIS TO MAN'S INHERENT GREATNESS...
...BUT IT WOULD BE CLOSER TO THE TRUTH TO SAY IT WAS THE RESULT OF YOUR PARENTS' BLOOD AND TOIL--THE FRUIT OF THEIR LABORS.


HEY, IKARI!
GOT A MINUTE?
HOW COME YOU TRANSFERRED HERE JUST WHEN PEOPLE ARE STARTING TO EVACUATE?
HUH? WELL...
SO THE RUMOR'S *TRUE*, ISN'T IT?
RUMOR?
DON'T PLAY DUMB. THE RUMOR THAT YOU'RE THAT ROBOT'S *PILOT*!
IS IT TRUE?
...


HEY, EVERY-ONE! IT'S TRUE!
WHAT, WHAT?
HE WAS IN THAT ROBOT!
OMIGOD! I KNEW IT!
IT'S... TRUE...
SAY, WEREN'T YOU SCARED?
DOES IT HAVE A SPECIAL ATTACK?
WAS THERE A TEST OR SOME-THING?
HOW'D THEY CHOOSE YOU?
THAT IS SO COOL!


WHAT *WAS* THAT MONSTER?
IS IT SOME COUNTRY'S SECRET WEAPON?
I DON'T KNOW...
WELL, TELL US *THIS*...
'SPECIAL ATTACK'...?
...BUT NOBODY SEEMED TO KNOW EXACTLY WHAT IT WAS...
I DON'T KNOW MUCH ABOUT IT. THEY CALLED IT AN "ANGEL"...
I... DON'T KNOW *THAT* EITHER.
WHAT ARE YA-- *STUPID*?
YOU THINK YER ALL DAT, BUT YA DON'T KNOW *NOTHIN'*, DO YOU?


OH--SUZUHARA!
YOU MISSED A WHOLE *WEEK* OF SCHOOL WITHOUT PERMISSION...
IT AIN'T NONE OF YER CONCERN!
SHADDAP!
WAIT A MINUTE, TOJI!
YO! NEW KID!
STEP OUT-SIDE-- *NOW*!



OKAY, NEW KID... LISTEN UP!
MY YOUNGER SISTER WAS HURT BAD-- SHE'S STILL IN DA HOSPITAL!
MY DAD AND GRAMPS WORK IN YOUR LAB, AND I'M DA ONLY ONE WHO CAN STAY WITH HER!
IT AIN'T DA GOIN' DERE I MIND...BUT SUPPOSIN' SHE ENDS UP WITH SOME SCAR--? SHE'LL NEVER BE A BABE!
DON'T-CHA FEEL SORRY FOR HER?
WHOSE FAULT D'YA THINK IT WAS...?


IT'S YOUR FAULT!
SHE WAS PINNED UNDER RUBBLE BECAUSE YOU HAD TO GO CRASHIN' AROUND!
DON'T THINK YER SO HOT JUST BECAUSE THEY'RE ALL OVER YA!
OH...
SORRY.
YOU TRYIN' TA MAKE FUN OF ME?!
"SORRY" JUST DON'T CUT IT!
H-HEY, TOJI!
ENOUGH ALREADY.



WHAT DO YOU WANT ME TO DO?
KNEEL DOWN AND BEG FOR FORGIVE-NESS?
HEY! YOU CAN'T GO AROUND DECKING IMPORTANT PILOTS!



H-HEY, TOJI, KNOCK IT OFF!
YOU WANT A PIECE OF ME?
COME GET SOME!
...
?!
CAN I ASK YOU SOME-THING?
DON'T YOU GET WORN OUT FROM BEING ANGRY ALL THE TIME?


YOU BASTARD!
I'M DRAWIN' DA LINE RIGHT HERE...!
HEY! WHAT ARE YOU GUYS DOING?!
UH!
THE CLASS REP!
DAMMIT, DEY JUST HADDA BUTT IN!
LISTEN UP, PUTZ!
A LITTLE AD-VICE--!
NEXT TIME YER INNA FIGHT-- WATCH WHERE YA PUT YER FRIGGIN' FEET!
GOT DAT?!
KENSUKE, GEDDOFFA ME!
OW!


HEY, ROOMIE...
HOW GOES IT, HMM?
WELL...
I THINK I'VE GOTTEN USED TO BASIC MANEU-VERING.
NO, NOT THAT--
YOUR NEW SCHOOL.
OH...
...SCHOOL IS SCHOOL, YOU KNOW?
OH.
ARE YOU READY FOR TODAY'S TRAINING?
IF YOU SAY SO.



*OR, TRIGGER PRIORITY MODE: PLACING PRIORITY ON GUN OPERATIONS RATHER THAN BRAINWAVE SYNCHRONIZATION.


ジャッ



BUT HOW ON EARTH...
...DID THEY GET SHINJI BACK IN THE EVA?
RELAX! CENTER THE TARGET!
HERE COMES THE NEXT ONE!
YEAH, I KNOW.
I THOUGHT HE WOULD RUN AWAY CRYING, BUT... WELL...
...IT'S BEEN A *WEEK* SINCE HE CAME HERE, AND HIS UNCLE'S FAMILY HASN'T CALLED HIM. NOT A WORD.
WHAT ARE YOU TALKING ABOUT?
IF THEY TOOK CARE OF HIM FOR OVER TEN YEARS...
...YOU'D THINK THEY'D AT *LEAST* CARE ENOUGH TO DROP A LINE AND SEE HOW HE'S DOING...
RIGHT?
I SUPPOSE YOU'RE RIGHT. I WONDER WHY THEY HAVEN'T?

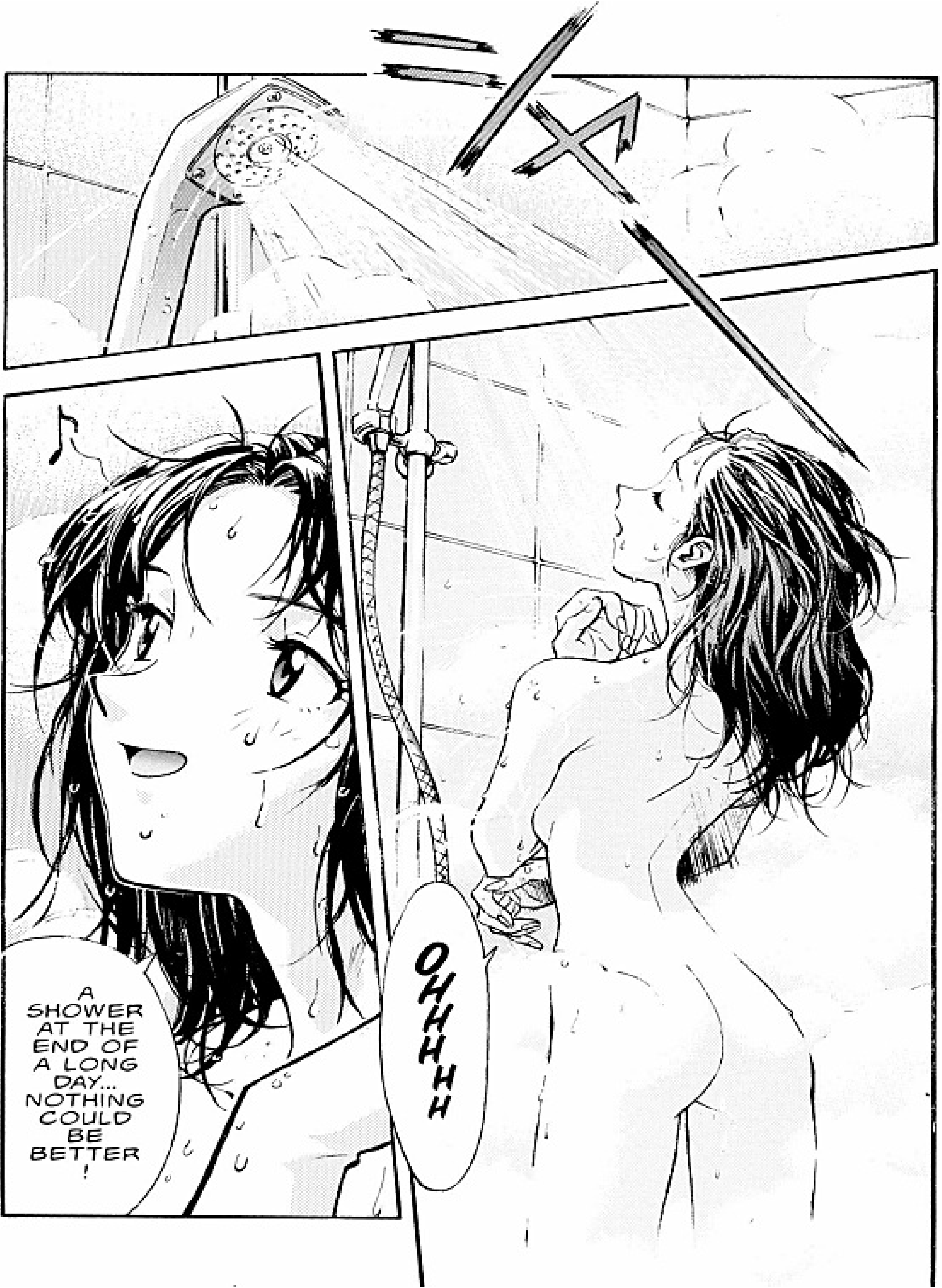

MAY-BE...
MAYBE THIS IS THE ONLY PLACE LEFT FOR HIM TO GO.
I wonder when it started...
...the drifting...
It's like my mind and body have come apart, little by little...



It's okay.
I can live like that.
Whenever something sad...or painful... happens...
...it's like there's another me who watches it...
...like it's happening to someone else, thinking... "That's not me."


I'll lock my heart away deeper...
...if I do that...
...I won't have to feel pain outside or inside...
...or the fear...
I won't have to feel anything at all.


NEON GENESIS EVANGELION
STAGE 8:
SHINJI'S MOOD


OHHHHH
A SHOWER AT THE END OF A LONG DAY... NOTHING COULD BE BETTER!


HEY, MISATO! I'M HOME!
AND I BOUGHT US SOMETHING FOR DINNER...
MISA...
THAT'S NOT SAFE...
WHY, *ANYONE* COULD JUST WALK IN!

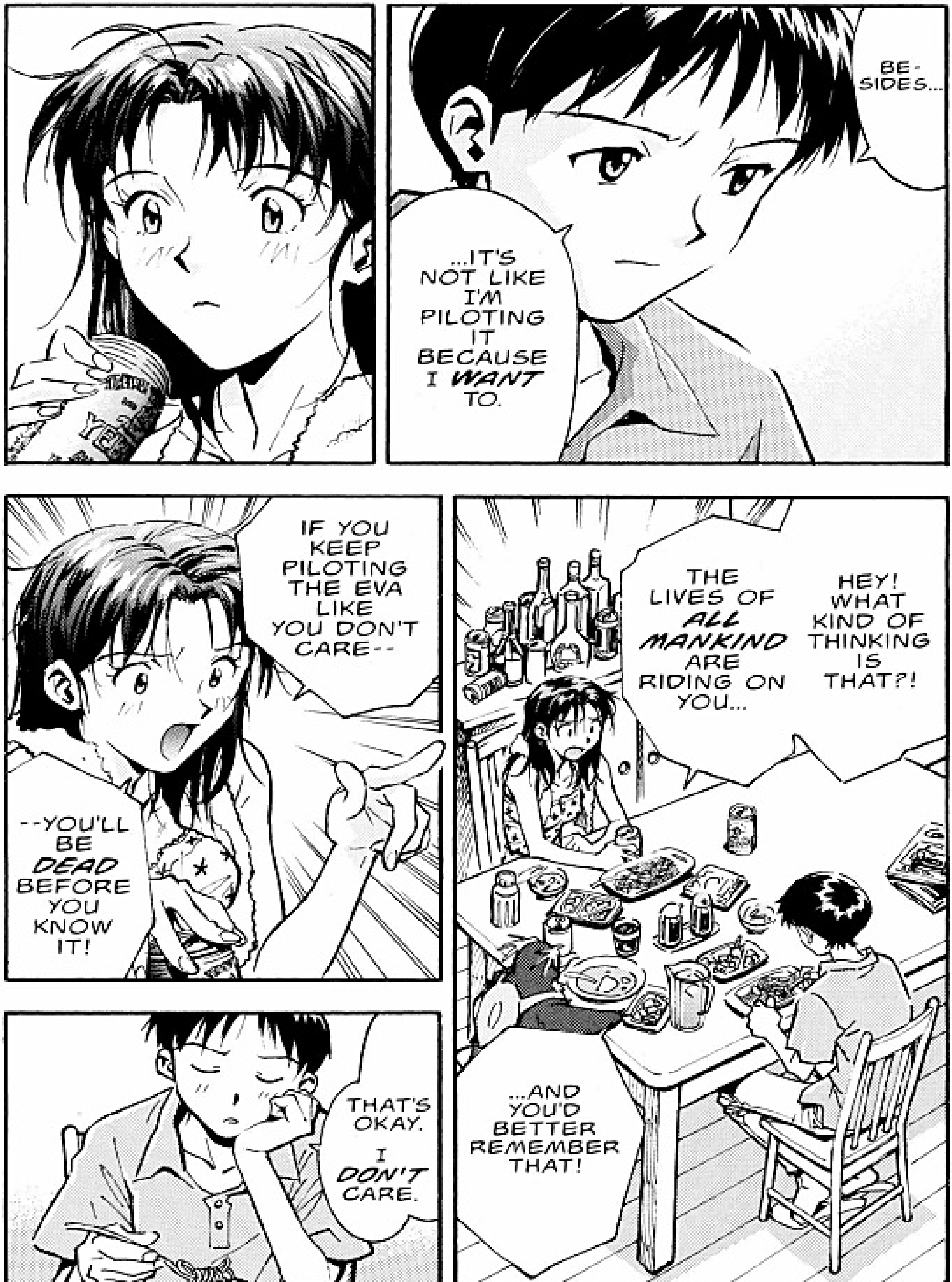

...
I'LL NEVER GET USED TO THIS WEIRD *BIRD*...
OOPS...
ポロッ
ガッ
HEY, WAIT!
I DIDN'T BRING THAT FOR *YOU*!
...
あぐあぐあぐ


OF COURSE...
...THE OWNER HERSELF IS QUITE A SLOB.
ギャ
ギャ
GIMME THAT!
WHY DOES MISATO KEEP A *STUPID CRITTER* LIKE YOU ANYWAY?
ギャッ
PEN
?!
PROJECT-E
Third Child Supervision Record


It is my opinion
He is cute
Sunny. S
on right chee
encounter with
Suzuhara (age 14).
regard this as a pr
but will wait for
telligence report
use of trou
んぐんぐんぐ
AHHHHH!
BOY-OH-BOY! THERE'S NOTHING BETTER THAN A COLD BEER AFTER A HOT SHOWER!



HOW ABOUT IT, SHINJI? JUST A LITTLE BIT...
YOU KNOW I CAN'T. I'M A MINOR!
YOU'RE ALWAYS SO... BLUNT...
I SEE
もぐもぐ
YOU DO SEEM TO BE GETTING USED TO OPERATING THE EVA, WHICH IS GOOD.
THE ONLY THING I COULD ASK...
...IS FOR YOU TO BE QUICKER TO ACT UPON YOUR ORDERS.
I CAN'T HELP IT.
I'M JUST NOT CUT OUT FOR THIS.


BE-SIDES...
...IT'S NOT LIKE I'M PILOTING IT BECAUSE I *WANT* TO.
IF YOU KEEP PILOTING THE EVA LIKE YOU DON'T CARE--
--YOU'LL BE *DEAD* BEFORE YOU KNOW IT!
THAT'S OKAY.
I *DON'T* CARE.
HEY! WHAT KIND OF THINKING IS THAT?!
THE LIVES OF *ALL MANKIND* ARE RIDING ON YOU...
...AND YOU'D BETTER REMEMBER THAT!


IT DOESN'T MATTER WHEN I DIE...
WHAT DO YOU THINK YOU'RE SAYING?!
YOU MAY FEEL FINE ABOUT DYING...
BUT THE REST OF US AREN'T QUITE READY FOR IT YET!
YOU'RE AN IMPORTANT PILOT TO US!
AND YOUR BODY DOESN'T BELONG TO YOU ANYMORE!


HEY, WHERE DO YOU THINK YOU'RE GOING?!
YOU MADE YOUR POINT, ALL RIGHT?!
I GET IT.
ALL I NEED TO DO IS BEAT THE BAD GUYS, RIGHT?
SHINJI?!
I'M GOING TO BED NOW.
GOOD NIGHT.


LOOKS LIKE HE'S IN A BAD MOOD.
HOW ABOUT THAT?
?
...
UP ON DA ROOF... ALL BY HIS LONESOME...
THE PITCHER OF DA TRAGIC HERO!
?



YOU GUYS AGAIN...
WHAT DO YOU WANT?
I MAY NOT HAVE A REASON TO BE TALKIN' TO YOU--
WHAT MAKES YA THINK WE'D WANT ANYTHIN' FROM YOU?!
MORON!
OH, OKAY THEN.
YOU MUST REALLY BE BORED TO CHECK UP ON ME FOR NO REASON.


SO YOU JUST CAME BY TO PICK A FIGHT WITH ME...
DAT HOT-CRAP ATTITUDE OF YERS-- DAT MISTER INNOCENT LOOK ON YER MUG...
...BUT ONE THING'S FOR SURE! I HATE YER GUTS!
OKAY. IF YOU DON'T LIKE MY ATTITUDE, I'LL APOLOGIZE.
BUT THEN IT'S OVER.
I CAN'T AFFORD TO WORRY ABOUT HOW YOU'LL FEEL EVERY TIME I DO SOME-THING.
I CAN'T BE BOTHERED BY TOTAL STRAN-GERS...
...OR A TOTAL FLAKE.



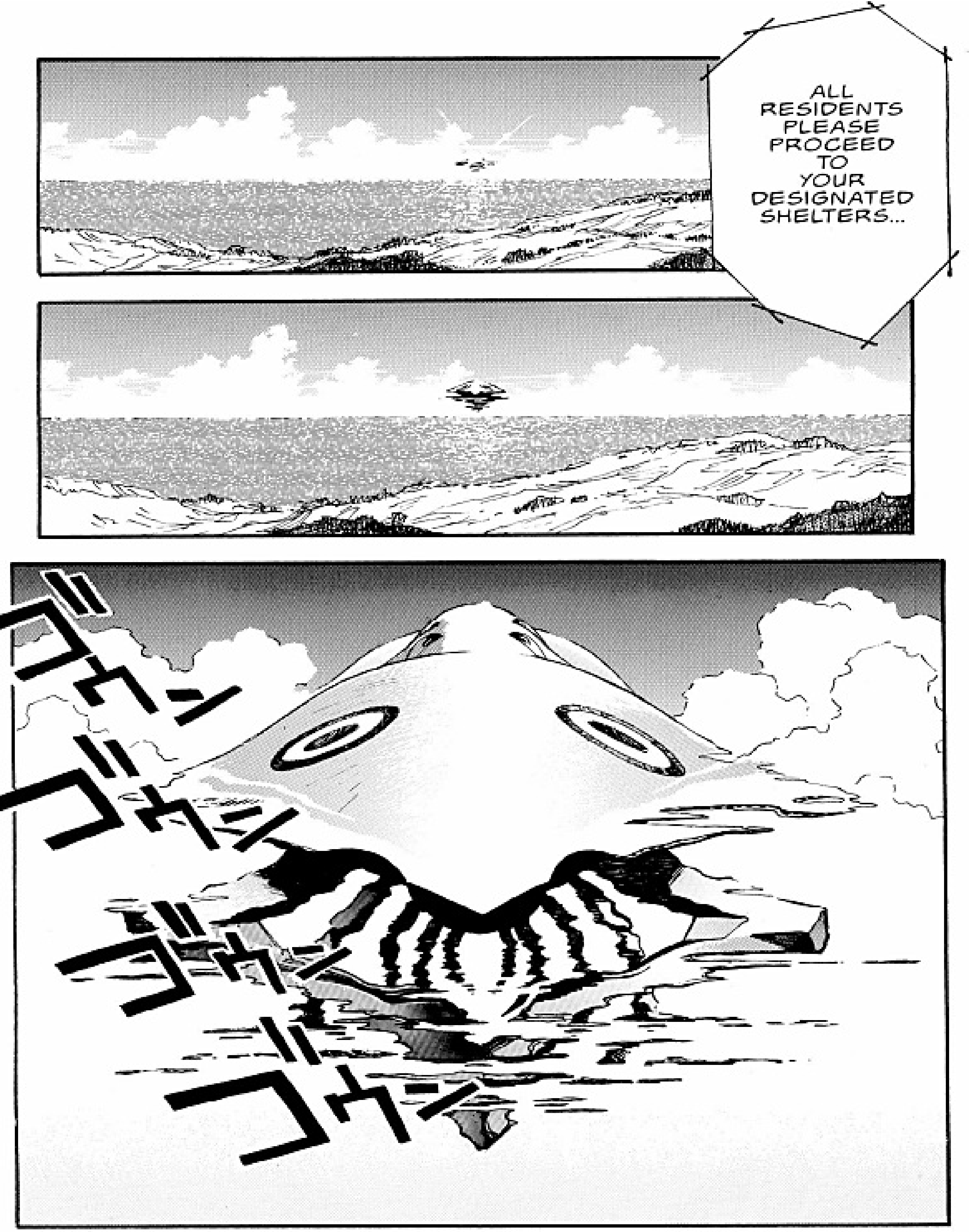
HEY!
YOU CAN'T WALK AWAY!
YOU WANT TO PUNCH ME AGAIN...?
THAT'S FINE WITH ME...
...BUT THIS TIME, *DON'T HOLD BACK*!
DO IT LIKE YOU'RE TRYING TO BREAK AN ARM OR TWO.
IF YOU WANT, YOU CAN EVEN PUSH ME OFF THIS ROOF.
FINE!!
REMEMBER, YA ASKED FOR IT!
DON'T GO CRYIN' TA NOBODY AFTER-WARDS!
NOT AGAIN!


IF YA WANNA GET PULVERIZED, YA CAME TO DA RIGHT GUY, IKARI!
COME ON, TOJI! CUT IT OUT!
IKARI...
...WE JUST RECEIVED AN EMERGENCY CALL.
I'LL SEE YOU THERE.

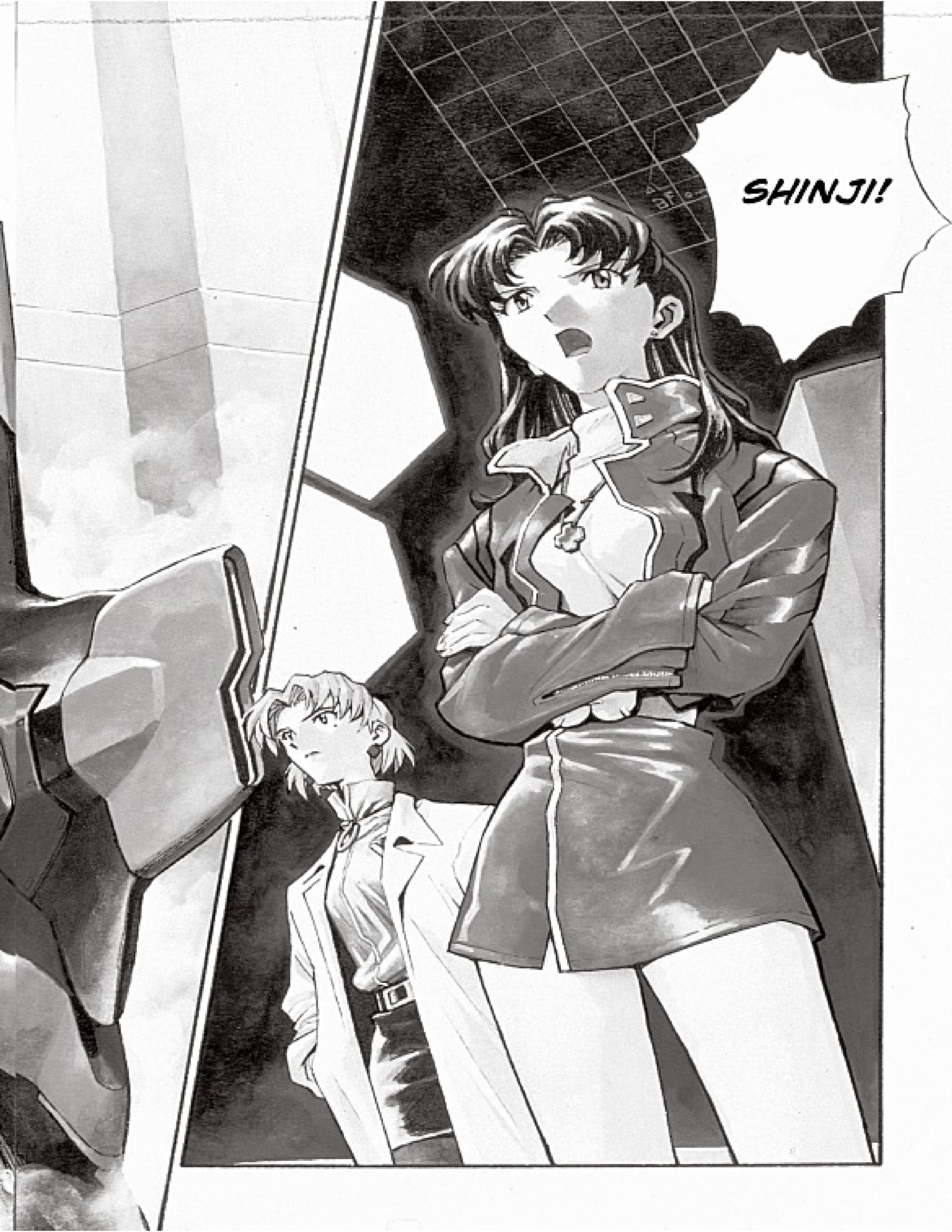


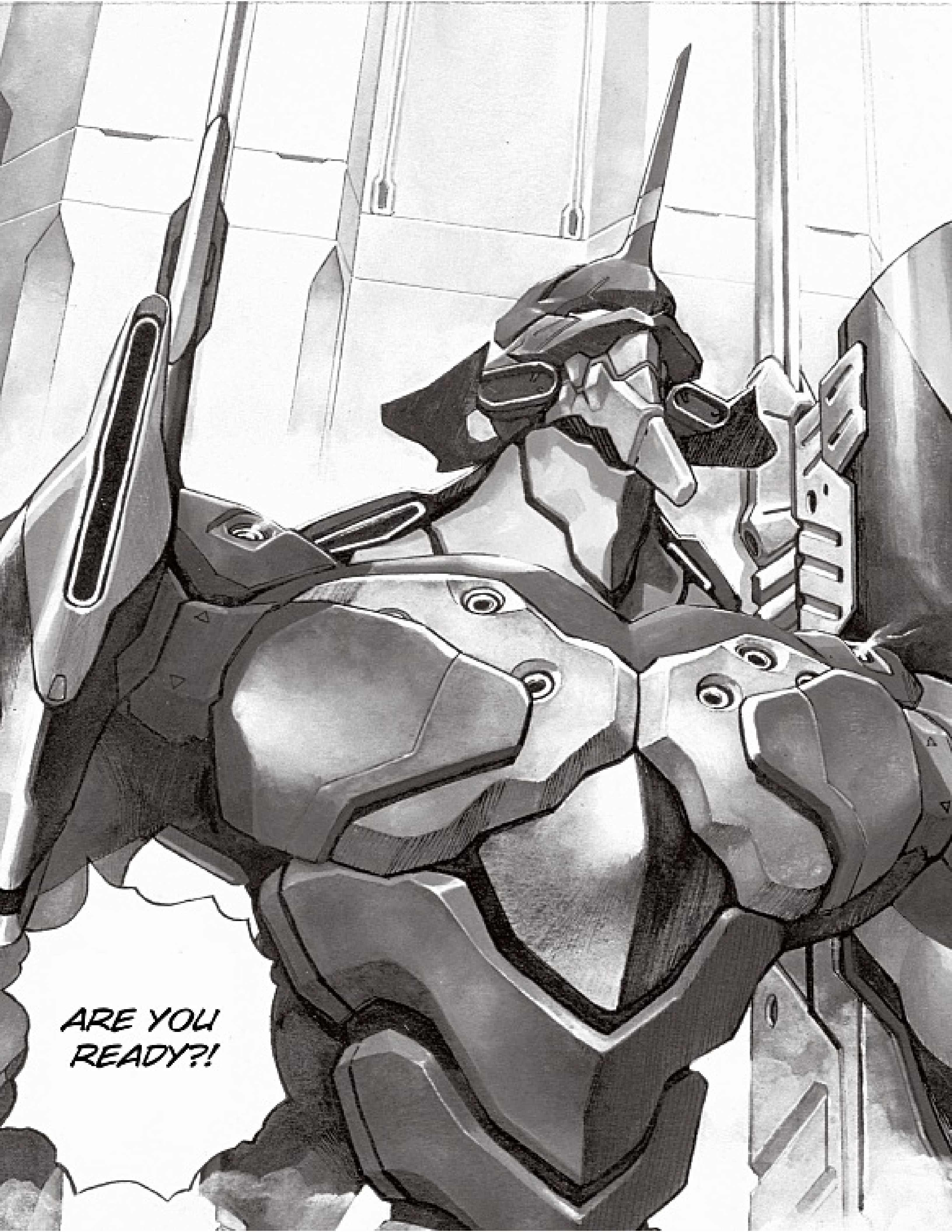
BYE.
たたっ
OH...
HANG ON-- I'M COMING TOO!
ダっ
AYANAMI!
...
...

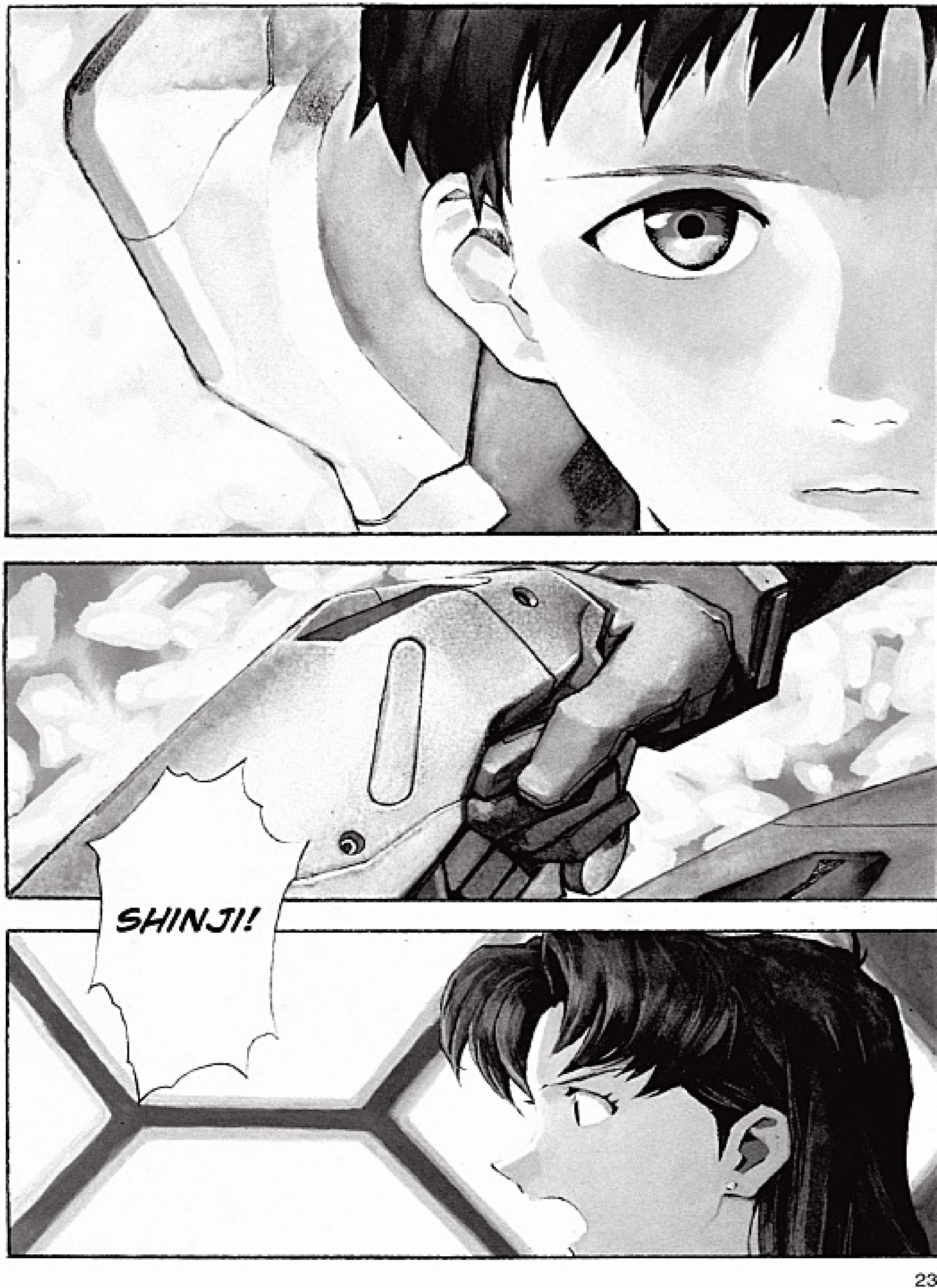

BITE ME!
I THINK HE MANAGED TO SLIP OUT OF THAT ONE.
A STATE OF EMERGENCY HAS BEEN DECLARED FOR THE ENTIRE CENTRAL KANTO AREA, CENTERING AROUND THE TOKAI REGION.
PLEASE PROCEED TO YOUR DESIGNATED SHELTERS IMMEDIATELY.
REPEAT...


ALL RESIDENTS PLEASE PROCEED TO YOUR DESIGNATED SHELTERS...


VISUAL CONFIRMATION!
TARGET HAS NOW ENTERED CONTROLLED AIRSPACE!
ALL PERSONNEL, PREPARE FOR LEVEL ONE COMBAT!
TOKYO-3 NOW TRANSFORMING TO BATTLE CONFIGURATION.
ARMAMENT BUILDINGS AND AIR INTERCEPT SYSTEMS CURRENTLY AT 48% DEPLOYMENT.
NEON GENESIS EVANGELION
STAGE 9: THE TRIALS OF A TRUE FAN


SHINJI!


ARE YOU READY?!


SHINJI!


DO YOU HEAR ME, SHINJI?!
YOU DON'T HAVE TO YELL, MISATO.
IT'S NOT LIKE I'M DEAF OR ANYTHING.
THAT LITTLE...
STILL IN A ROTTEN MOOD I SEE.
?
SO THE ANGEL ATTACKS WHILE THE COM-MANDER'S AWAY...
THIS IS SOONER THAN WE EXPECTED.


YEAH... IT'S LIKE THEY NEVER STOP TO CONSIDER *MY* CONVENIENCE.
THIS TIME JUST *THREE WEEKS* HAVE PASSED!
THERE WAS NO SIGN OF THEM FOR *FIFTEEN YEARS* BEFORE THAT LAST ATTACK!
FRANKLY... THEY'RE THE KIND WOMEN HATE.
L-60I


ズドドオーン
HAKONE ROPEWAY
ゴゴゴゴ…



CAPTAIN KATSURAGI!
THE COMMITTEE IS DEMANDING IMMEDIATE DISPATCH OF THE EVA!
WHAT A WASTE OF TAXPAYERS' MONEY.
I WISH THEY'D GET OFF MY CASE...
I WAS ABOUT TO LAUNCH IT ANYWAY.
...
GEO-SHELTER 334
UNDERGROUND SHELTER #334
TOKYO-3 CIVIL DEFENSE SECTION
AREA: 2000m² MAX CAPACITY: 250 PERSONS
ザワ
ザワ
ザワ
ザワ


SEE FOR YOUR-SELF.
DOIN' WHAT?
DAMN!
THEY'RE DOING IT AGAIN.
AND THIS IS SUCH A BIG EVENT!
AT NOON TODAY, A STATE OF EMERGENCY WAS DECLARED FOR THE KANTO DISTRICT, CENTERING AROUND THE TOKAI REGION.
STAY TUNED FOR UPDATES.
ALL WORDS AGAIN.
THEY NEVER SHOW US CIVILIANS ANYTHING...
...
MAN, I GOTTA SEE IT JUST ONCE!
ARRRGH!
YOU REALLY GET OFF ON DIS STUFF, HUH?
WE MIGHT NEVER GET ANOTHER CHANCE!



ARE YOU NUTS?!
WE'LL BE KILLED, YO!
JEEZ!
SHHHHHH!
TOJI...
WHAT?
LET'S SNEAK OUT.
THAT MIGHT HAPPEN EVEN IF WE STAY HERE.
BESIDES, DON'T YOU HAVE AN OBLIGATION TO WATCH THIS BATTLE?
AN' WHAT'S DAT SUPPOSED T' MEAN?
THAT ROBOT OF HIS PROTECTED US ALL IN THAT LAST FIGHT, MAN.
YOU DIDN'T EVEN THINK ABOUT THAT BEFORE YOU DECKED HIM.


OKAY, SHINJI ?!
HMM...
DON'T YOU THINK YOU OWE HIM ONE?
...BUT IT SOUNDS TO ME LIKE YOU'RE STARTING TO FEEL BAD ABOUT HITTING HIM.
WHAT-EVER YOU SAY, TOJI...
NAH!
YOU'RE A REAL SLAVE T' YOUR DESIRES, AIN'T-'CHA?
CLASS REP, WE HAVE TO GO TO THE BATHROOM.
OH!
SAY WHAT?
I'LL SHOW YOU FEELIN' BAD, MAN--
WELL, YOU'D BETTER HURRY IT UP!


NEUTRALIZE THE ENEMY'S A.T. FIELD, THEN REPEAT FIRE.
JUST LIKE IN PRACTICE. GOT IT?
EVA-01! LAUNCH!
YES, MA'AM.


WHOA
!
HERE
IT
COMES
!
KENSUKE,
WAIT UP
ALREADY!
YOU'RE
GOIN'
TOO
FAST!


ズズズズ
ググググググ
ググ



MAN! IT WAS WORTH ALL THE HASSLE SNEAKING OUT HERE!
TEARS OF JOY
THAT'S AN "ANGEL"...? DISGUSTIN'...
OH...
THERE IT IS!


CENTER THE TARGET AND...
...FIRE!


UNGH!
IDIOT!
YOU CAN'T SEE THE TARGET THROUGH ALL THAT SMOKE!
CALM DOWN, SHINJI!
YOU'VE GOT TO STOP FIRING!


ゴオオオー…
ゴオオオオ…
uff
uff
uff
!!


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スパーン
ドドオン
UNNH...



I'M SENDING UP A SPARE RIFLE!
GRAB IT, SHINJI!
WHAT?! HE'S GETTIN' TRASHED ALREADY!
HE'S JUST GETTING WARMED UP!
UHN...
DAMN!
WHAT'S HE WAITING FOR?!


AAAAGH!




YAAGH!
INTERNAL
UMBILICAL CABLE SEVERED!
EVA HAS SWITCHED OVER TO INTERNAL BATTERIES!
WHAT THE HELL?!



SHINJI! YOU'VE GOT FOUR MINUTES AND 53 SECONDS OF ACTIVE TIME REMAINING!
YOU HAVE TO DEFEAT IT RIGHT AWAY!
HURRY!
STAND UP!
YAAAH!


AIEEEEEEEE!



INCOMIN'-- !
NO WAY !
GYAAAAAAAAH!


ゴゴゴゴ..
SHINJI, ARE YOU ALL RIGHT ?!
DAMAGE REPORT ?!
NONE !
ALL GREEN !
UNH...
UH...


WHAT?!
!!

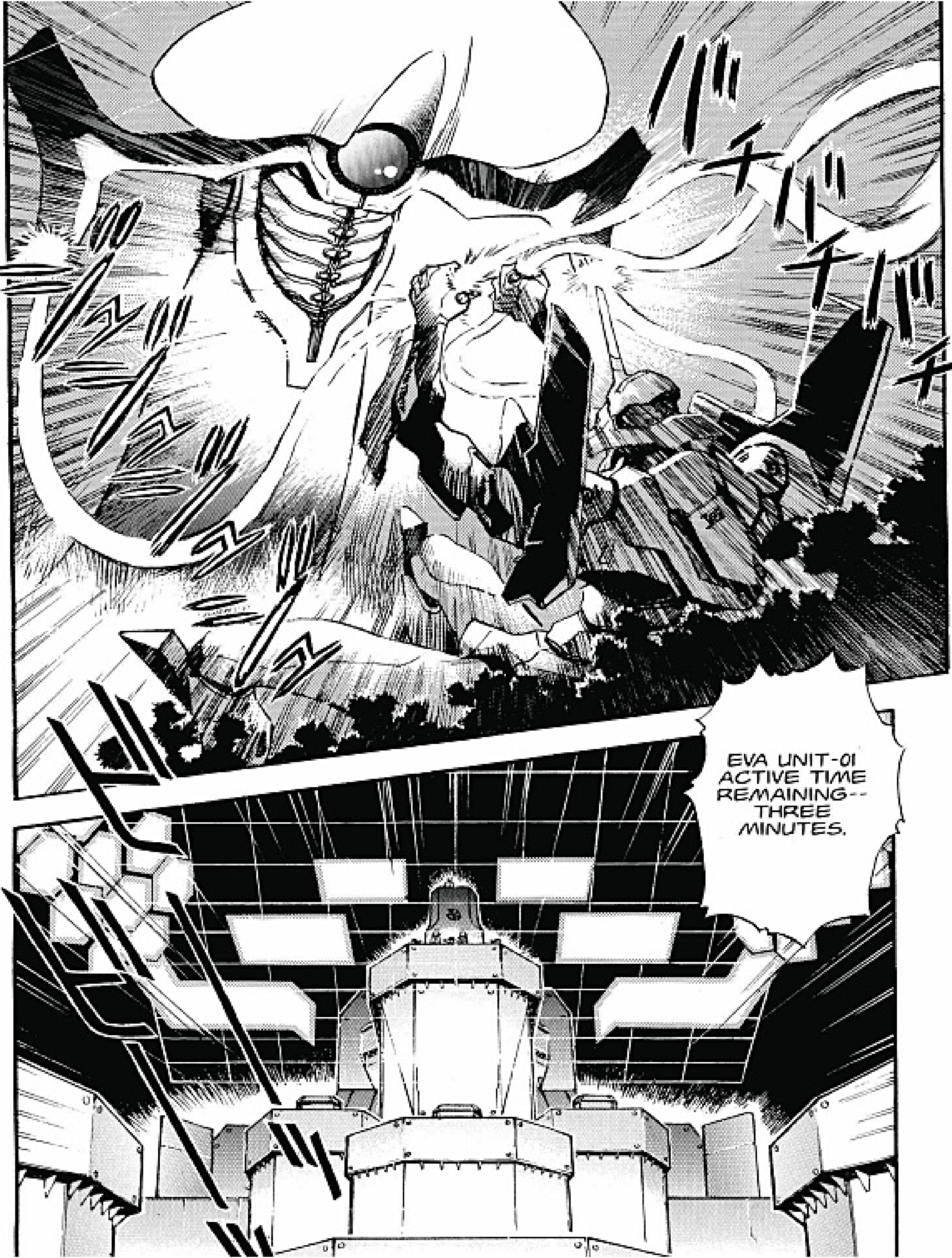

SHINJI'S CLASSMATES?
WHAT ARE THEY DOING THERE?
はっ
SHINJI! GET UP!
ヒュン
ヒュン
ヒュン
!!
ゴゥン
ゴゥン
ゴゥン


HURRY!


SURFACES IN CONTACT WITH TARGET ARE MELTING!
WHY DON'T HE JUST GET CLEAR?!
BECAUSE *WE'RE* HERE...!
IF HE MOVES, WE'RE DEAD!


UNIT-01'S ACTIVE TIME REMAINING, THREE MINUTES AND THIRTY SECONDS!
ACTIVE TIME REMAINING
INTERNAL
SHINJI...!


NEON GENESIS
EVANGELION
STAGE 10:
SHONEN AND KNIFE


EVA UNIT-01 ACTIVE TIME REMAINING-- THREE MINUTES.


SHINJI, FALL BACK FOR NOW!
JUST CONCENTRATE ON GETTING UP!
EASY FOR YOU TO SAY...!
...IF I SCREW UP AND SQUASH THOSE TWO, I--


WHAT AM I GONNA DO...?
WHAT ARE YOU TRYING TO--?!
SHINJI?!
!!
EVA-01


YOU TWO, COME ON!
GET IN!
バチバチ
HEY, HE SAID TA GEDDIN DAT THING!
LET'S GO!!
WHA...!
WAIT A SECOND!
YOU CAN'T JUST LET UNAUTHORIZED CIVILIANS INTO THE ENTRY PLUG!
EVA



WHAT DA HELL... WATER?!
M-MY CAMERA!


CHILL OUT!
WHA'D YOU SAY?!
BE QUIET, OKAY?!
YOU'LL DISTRACT ME...!
IT'S DAT DAMN KID..!
THERE'S NOISE MIXED IN WITH THE NERVE PULSES!
IT'S BECAUSE HE'S TAKEN ON TWO FOREIGN BODIES!
WE'RE DETECTING IRREG-ULARITIES IN THE NERVOUS SYSTEM!


YOU'RE SUPPOSED TO ASK ME FOR ORDERS!
YOU HAD ANY NUMBER OF OPTIONS!
IDIOT!
D...
DAMMIT!


バチバチ
ズズズ…


NOW! FALL BACK!
USE RETRIEVAL ROUTE 34--FALL BACK TO THE EASTERN SIDE OF THE MOUNTAIN!
HEY, IDIO--I MEAN, IKARI...
SHE'S TELLIN' YA TO FALL BACK!
...
...I...


...WON'T GO BACK.
WHAT?!
I WON'T TURN TAIL FOR HER.
WHY NOT?!
DIS IS NO TIME FOR ATTITUDE!


PRO-GRESSIVE KNIFE HAS BEEN DRAWN!
WHAT?! WHY?!
SHINJI, FOLLOW MY ORDERS!
I SAID, FALL BACK!


EEEEYAAAAH
WHAT THE HELL IS HE DOING ?!


ohJEEZ man
mercy I don't
wanna DIE oh
NO PLEASE



ヒュ
ヒュ
ズオン
ヒュー
ヒュー


UNGH...
ARRRRGH!
I TOLD HIM SO!


NOOOOOOO
i can't take it!
what's THAT?
stop it STOP!
DAMMIT!
01
ザン
ガッ
ドドッ
バチバチ


YAAAAAH!
EVA UNIT-01 ACTIVE TIME REMAINING-- THIRTY SECONDS!
TWENTY-NINE.
TWENTY-EIGHT.
TWENTY-SEVEN.
TWENTY-SIX.
WHAT...?
WHAT THE HELL ARE YOU *THINKING,* SHINJI...?
TWENTY-FIVE.


TWENTY-FOUR.
TWENTY-THREE.
TWENTY-TWO.
TWENTY-ONE.
TEN SECONDS OF ACTIVE TIME REMAINING!
ACTIVE TIME REMAINING
STOP
SLOW
I...
IKARI...!
UNNNH!


NINE.
EIGHT.
SEVEN.
SIX.
FIVE.
FOUR.
THREE.
TWO.
ONE.
EVA



ZERO.
EVA UNIT-01 IS INACTIVE !
THE TARGET...
NO SIGN OF ACTIVITY FROM THE TARGET...
...




HEY, IKARI...
ARE YOU OKAY ?
uff
uff hff
IKARI...
I'M FINE...
I'M FINE...
I'M FINE.


But for what... for who?
Why do I have to do this...?
For who?
I'M FINE...
IKARI...


NEON
GENESIS
EVANGELION
STAGE 11:
THIRD CHILD WANDERING


WHY DID YOU DISREGARD MY ORDERS, SHINJI ?


I'M SORRY, MISATO.
I CAN OVERLOOK THE FACT THAT YOU LET THOSE TWO INTO THE ENTRY PLUG...
...BUT WHAT DO YOU THINK WOULD HAVE HAPPENED IF YOU HADN'T BEEN ABLE TO DEFEAT THE ANGEL?
UNDER-STAND ?!
YOU HAVE AN OBLI-GATION TO FOLLOW MY ORDERS !
I'M YOUR OPER-ATIONS SUPER-VISOR !
"I'M SORRY" ISN'T GOOD ENOUGH !


DID YOU WANT US TO LIVE TOGETHER BECAUSE IT'S EASIER TO KEEP AN EYE ON ME?
WHAT ?!
I... I KNOW.
I'M ONLY A PILOT-- YOUR SUBORDINATE. THAT'S ALL I AM TO YOU.
ANYWAY, I DON'T SEE WHAT THE BIG DEAL IS!
I *WON*, DIDN'T I?!
I MEAN... THAT'S *OKAY*. BUT AT FIRST I ACTUALLY THOUGHT YOU CARED ABOUT ME.
WAIT A MINUTE!
WHAT'RE YOU SAYING ?!


HOW DARE YOU!
JUST *WHAT* DO YOU THINK YOUR DUTY *IS*?!


YES, MA'AM.
...THAT'S ALL...
GO HOME AND REST, OKAY?


SHINJI'S BEEN MISSING SINCE YESTERDAY ?!
WHAT ?!
I THOUGHT HE WAS ACTING WEIRD...
...BUT I NEVER DREAMED HE'D RUN AWAY.
AND YOU CALL YOURSELF HIS OVERSEER ?


DON'T TALK LIKE THAT.
WE DON'T HAVE MUCH CHOICE.
WE HAVE TO REPORT THIS.
WAIT! HE STILL MIGHT--
IF SOME-THING HAPPENS, IT'LL BE TOO LATE.
OR ARE YOU SAYING THAT YOU'LL GO LOOK FOR HIM YOURSELF ?
HOW ?
I HAVE NO IDEA... WHERE HE WOULD GO.



I WONDER...
...HOW D'YA THINK HE'S DOIN'?
WHO?
WHO YA *THINK*? THE NEW KID.
HE AIN'T BEEN TA SCHOOL SINCE DA FIGHT. I WAS JUST WONDERIN' WHERE HE IS.
WHAT, ARE YOU WORRIED ABOUT HIM?
WHO SAID I'M *WORRIED* ABOUT 'IM?!
I WAS JUST WONDERIN' WHERE HE IS, DAT'S ALL!
FOR YOU, THAT'S THE SAME THING, ISN'T IT?
YOU'RE NOT EXACTLY BEING UP FRONT ABOUT THIS.


WELL, IF IT BOTHERS YOU SO MUCH, WHY DON'T YOU ASK AYANAMI?
YOU ASK.
SHE MAKES ME KINDA NERVOUS.
NO WAY.
ME TOO...
...
...



ガチャ
キィイ‥
ゴゴン
ドタドタ
ギャギャギャギャ!!
I'M HOME, PEN-PEN.
Shin-Chan's Room
ギャギャギャギャ


WHEW...
I THINK I WENT TOO FAR WHEN I SLAPPED HIM.
huh huh huh...
HMM...
I WONDER IF HE'S NOT COMING HOME AGAIN TONIGHT?
WHAT ARE YOU THINKING...? WHAT?
PROJECT-E
Third Child Supervision Record
27 September. Cloudy
Left NERV HQ for home at about 7PM. Appears to have departed residence immediately afterward. Current whereabouts unknown. Left letter on my desk. Argument re ignoring my orders during combat is probable reason, but my responsibility
DAMN IT, SHINJI...
WHERE ARE YOU?


This is dumb.
No matter how long I keep walking around, there's no place for me to go.
I'm just running away from the facts...




No matter where I go, I'm too insecure to be of any use to anyone...
That's why nobody could ever need someone like me.
Even Dad and Misato. They only need me as a **pilot...**
...not as a person.
But I knew that all along, didn't I?
But I still...
WHAT THE HECK?
WHAT'S A *TENT* DOING OUT HERE IN THE MIDDLE OF NOWHERE?


パチパチ
GULP!
ぐううう
COME TO THINK OF IT...
...I HAVEN'T EATEN ANYTHING SINCE THAT BURGER YESTER-DAY...
じぃ
HANDS UP!
ジャキッ
うわああ
WHO WOULD DARE TO TRY AND EAT MY DINNER, EH?
I'M SORRY!
I WASN'T TRYING TO...



UM... IT'S "AIDA," RIGHT?
HEH.. IKARI!
I THOUGHT IT WAS YOU.
NUT JOB...
BUT WHAT ARE YOU DOING OUT HERE, IKARI?
WHAT'RE YOU DOING IN THAT GETUP...?
PLAYING WAR, I GUESS YOU COULD SAY...
ALONE?
YEAH.


WANT SOMETHING TO EAT?
...
...
YOU SEEMED PRETTY BUMMED AFTER THAT BATTLE THE DAY BEFORE YESTERDAY.
I'M GLAD YOU'RE DOING BETTER.
HUH?
...WHEN YOU DIDN'T COME TO SCHOOL YESTERDAY.
YOU KNOW, TOJI WAS WORRIED ABOUT YOU...
HERE.
TH-THANK YOU.


...
YOU MIGHT HAVE IT PRETTY ROUGH, IKARI...
...BUT STILL, I REALLY ENVY YOU.
WHATEVER YOUR PROBLEMS ARE, YOU STILL GET TO PILOT THAT COOL ROBOT!
I WISH *I* COULD TAKE THE EVANGELION FOR A SPIN--JUST ONCE!



...I WISH I COULD LOOK AT IT LIKE THAT.
YOU DON'T ?
I GUESS NOT.
SHINJI IKARI ?


H-HEY!
WHO *ARE* YOU GUYS?!
NERV PUBLIC SECURITY AND INTELLIGENCE BUREAU.
IN ACCORDANCE WITH CLAUSE EIGHT OF THE PUBLIC SECURITY ACT...
...WE ARE TO ESCORT YOU BACK TO HEAD-QUARTERS.


IS THAT OK?


So all I could do...
...is come back here.
I bet Misato's really mad.
SHE'S PROBABLY THIS MAD



WEL-COME BACK.
UH...
YEAH.
SO, HOW DOES IT FEEL TO RUN AWAY?
DO YOU FEEL BETTER NOW THAT YOU'VE BEEN GONE FOR TWO DAYS?
I'M...
...SORRY.
LET ME ASK YOU THIS...
DO YOU WANT TO BE AN EVA PILOT?
OR NOT?



ぎゅ
BUT...
...EVEN IF I SAID I DIDN'T WANT TO, IT WOULDN'T CHANGE ANYTHING.
IT DOESN'T MATTER.
I TOLD YOU BEFORE, I DON'T PILOT IT BECAUSE I WANT TO.
I'M THE ONLY PILOT YOU HAVE, RIGHT?
EVERYONE WOULD BE IN TROUBLE IF I DIDN'T PILOT IT, RIGHT?


I'M NOT INTERESTED IN WHAT ANYBODY ELSE THINKS! I'M ASKING YOU!
I DO IT BECAUSE EVERY-BODY TELLS ME TO--
SHINJI...
...GO BACK TO YOUR UNCLE'S PLACE.
IT'S OKAY IF YOU DON'T WANT TO PILOT IT.


IT'S FOR YOUR OWN GOOD.
AT THIS RATE, YOU'LL WIND UP DEAD.
BE-SIDES...
...A PILOT AS INSECURE AS YOU IS NOTHING BUT TROUBLE FOR US.
IT HURTS TO LOSE A PILOT, OF COURSE...
WE'LL JUST WRITE OVER UNIT-01'S SYSTEM FOR REI.


I'M SORRY.
WE SHOULDN'T HAVE ASKED SO MUCH OF YOU.
JUST FORGET ABOUT EVA... FORGET ABOUT US. GO BACK TO YOUR OLD LIFE.
GOOD-BYE...
MISA--


MISATO...

NEON GENESIS EVANGELION

STAGE 12: FUMBLING TOWARDS KINDNESS




THE THIRD CHILD...
...WILL DEPART *TOKYO-3* TOMORROW.
I SEE...
ARE YOU SURE THIS IS ALL RIGHT?
BUT...
THE MARDUK AGENCY HASN'T ANNOUNCED A *FOURTH CHILD* YET.
WE DON'T HAVE A REPLACEMENT PILOT FOR UNIT-01...
...
THIS IS ONE OF THE SCENARIOS WE PREDICTED.
IT'S SIMPLICITY ITSELF TO FORESEE WHAT A PERSON WILL DO WHEN THEY'RE CORNERED.


IN THE WORST CASE, WE COULD BRING HIM BACK AND BRAINWASH HIM... BUT THEN THERE'D BE NO TELLING WHAT DIFFICULTIES HE'D HAVE IN SYNCHING WITH THE EVA.
IN THAT CASE...
...WE'LL JUST REWRITE THE UNIT-01 DATA FOR *REI*.
YES, SIR.
SAY WHAT?!


YA MEAN YOU JUST SAT DERE AN' LET 'EM TAKE IKARI AWAY?!
I DIDN'T HAVE MUCH CHOICE.
WHAT COULD I HAVE DONE TO STOP THEM?
THIS IS NERV SECURITY AND INTELLIGENCE WE'RE TALKING ABOUT--
THESE GUYS ARE PROS.
...
YOU GOT A POINT...
RIGHT?


WHERE ARE YOU GOING?
HUH?
I'M OUTTA HERE.
KEN-SUKE...
DON'T SCARE ME LIKE THAT!


RITSUKO...
I HAVE A MESSAGE FROM YOUR FATHER.


YES...
THAT'S... IT?
HE APPRECIATES YOUR EFFORTS ON OUR BEHALF.
WELL, THAT'S ALL.
TAKE CARE.
W--
WAIT!

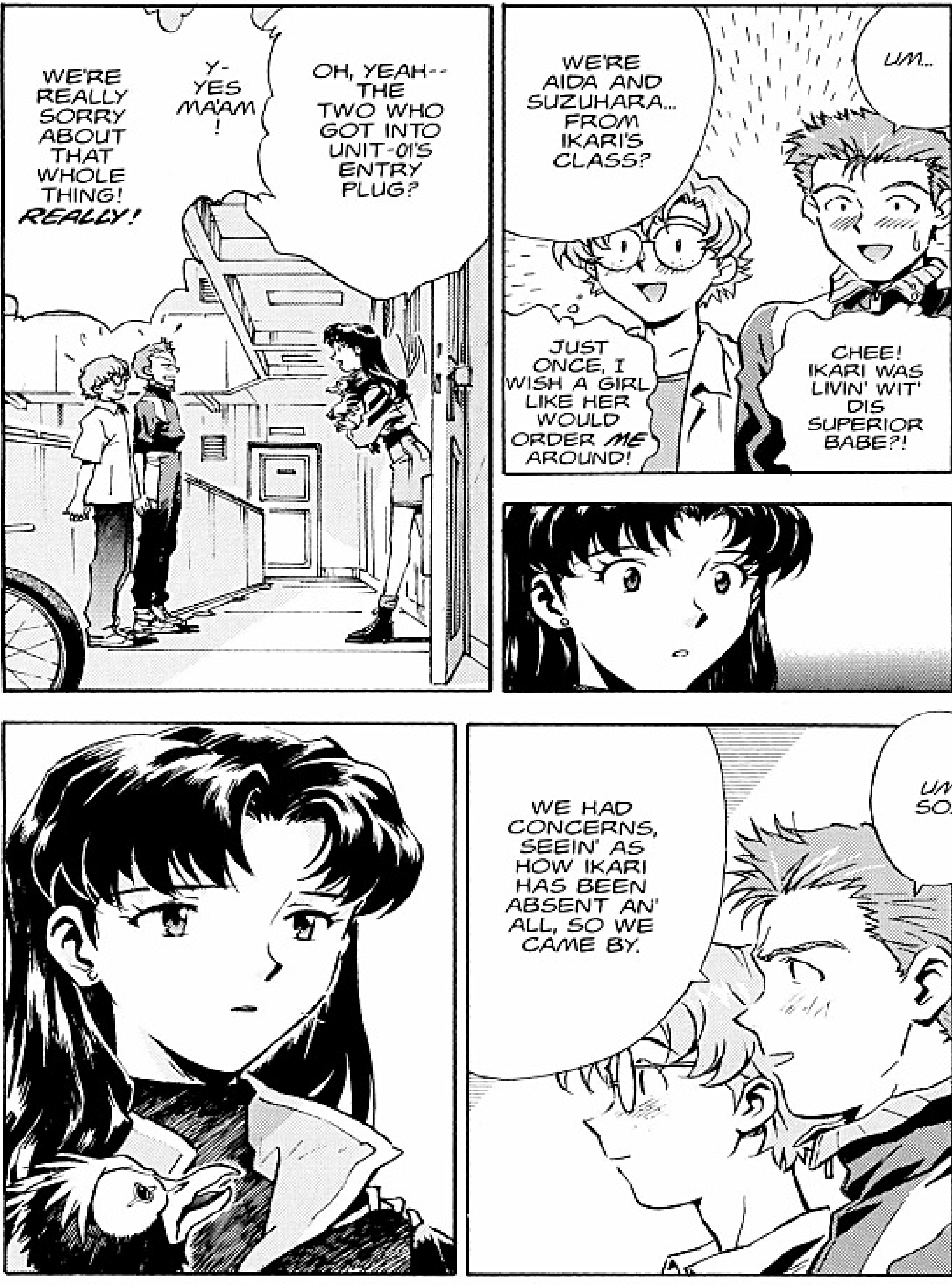

UM.. I MEAN, WHERE'S...
HEY!
WHERE'S MISATO? SHE...
...SHE'S NOT GOING TO SAY GOODBYE?
NOW, SHINJI...
...YOU'RE NOT A MEMBER OF NERV ANYMORE.
I CAN'T TELL YOU ANYTHING.
NO MATTER HOW INCONSE-QUENTIAL.


THOSE ARE THE RULES.
I'M SORRY.
GOOD-BYE.



I SHOULD GO TO WORK.
I GUESS...
I'M ALREADY WAY LATE AS IT IS...
あぐ
あぐ
IF PILOTING EVA...
...ONLY MAKES HIM SUFFER, THEN WHY SHOULD HE?
I SUPPOSE IT'S BETTER THIS WAY.


OKEY-DOKE... I'M OFF THEN.
GYA!
YES ?
ガチャ
AH...


UM...
WE'RE AIDA AND SUZUHARA... FROM IKARI'S CLASS?
CHEE! IKARI WAS LIVIN' WIT' DIS SUPERIOR BABE?!
JUST ONCE, I WISH A GIRL LIKE HER WOULD ORDER *ME* AROUND!
OH, YEAH-- THE TWO WHO GOT INTO UNIT-01'S ENTRY PLUG?
Y-YES MA'AM!
WE'RE REALLY SORRY ABOUT THAT WHOLE THING! *REALLY!*
UM, SO...
WE HAD CONCERNS, SEEIN' AS HOW IKARI HAS BEEN ABSENT AN' ALL, SO WE CAME BY.


WHAT?!
HE LEFT?
WE HAVEN'T REPORTED IT TO THE SCHOOL YET...
...BUT HE SHOULD BE GETTING ON THE TRAIN ABOUT NOW.
AIN'T DIS KINDA ABRUPT, MA'AM!?
WAS HE FIRED?
Y'KNOW, FOR DISOBEYIN' ORDERS?
NO, IT'S NOT LIKE THAT...
DEN, HE JUST GOT FED UP WIT' PILOTIN' DA EVA OR SOMETHIN'?
IKARI'S...
...BEEN ACTING WEIRD LATELY...
HE WAS OKAY YESTERDAY, BUT...


HE WASN'T ACTING NORMAL...
...DURING THAT BATTLE.
HUH?
I DON'T KNOW HOW TO PUT IT--
AT SCHOOL, HE ACTED LIKE NOTHING GOT TO HIM, NOT EVEN WHEN TOJI WAS ON HIS CASE...
BUT FOR HIM TO SHOW EMOTION LIKE THAT...
...IT'S LIKE HE WAS *DELIBERATELY* DISOBEYING YOU.


...LIKE A SPOILED KID...
YOU MEAN HE ACTS LIKE A BIG SHOT, BUT HE'S A SUCKER FER BABES AFTER ALL.
HEE HEE HEE HEE HEE HEE
YOUR SUBORDINATE...
...THAT'S ALL I AM TO YOU.


だっ
OH, SHINJI...
HMM?
I'M GOING TO SEE HIM OFF!
I CAN STILL MAKE IT!
MS. KATSURAGI?
WHAT'S THE MATTER?


MS. KATSURAGI!
HEY! WHAT ABOUT US!
TRAIN NOW ARRIVING ON TRACK TWO.
PLEASE STAND BEHIND THE WHITE LINE.


ゴトンゴトンゴトンゴトンゴトン
ゴゴゴゴゴ‥
キキィィ
プシュウウ…
ゴゴン


WHAT'S THE MATTER?
GET IN.
HEY!
SHINJI!



HAHH
HAHH
HAHH
MISATO...

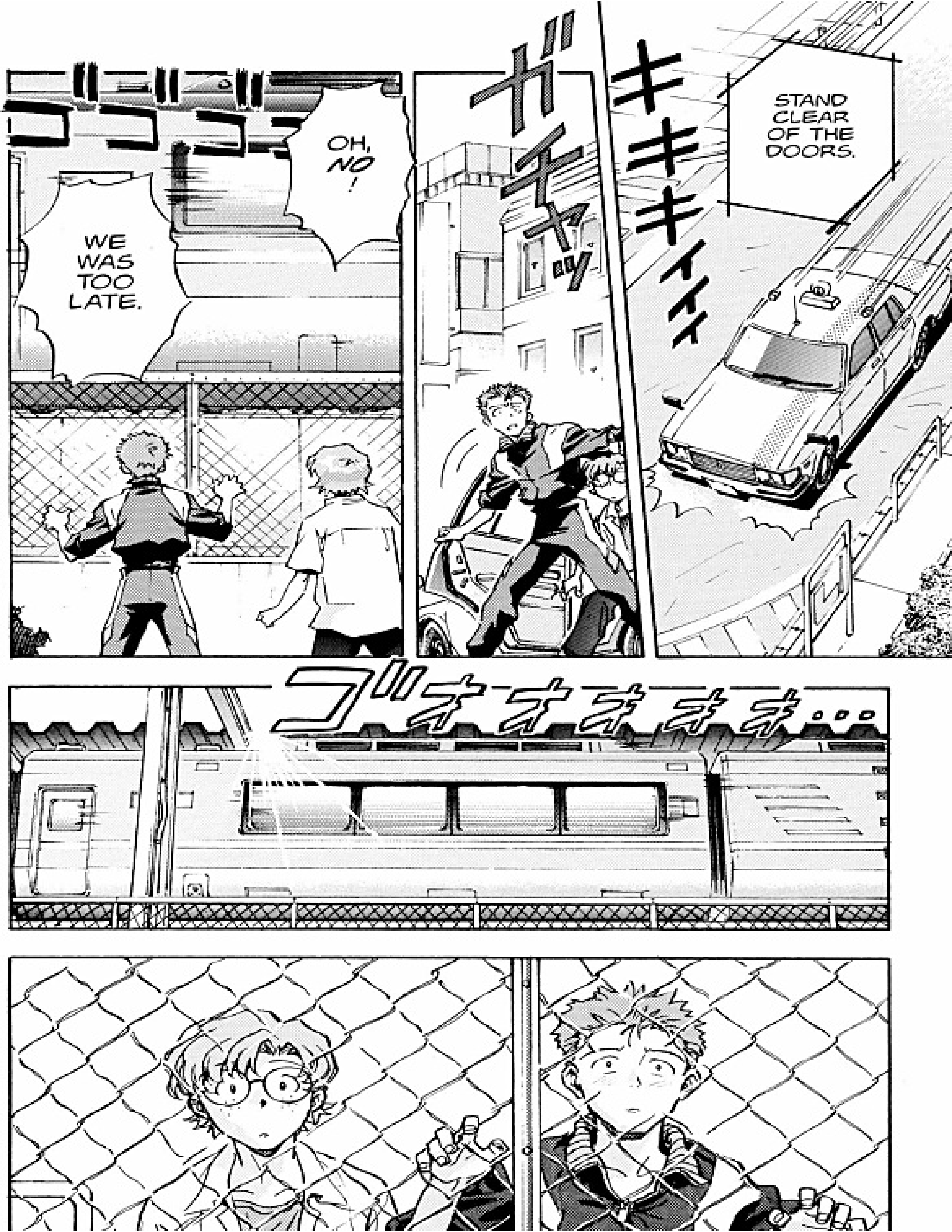

SORRY, GUYS, BUT YOU CAN GO NOW.
I'LL TAKE IT FROM HERE...
I FORGOT TO TELL YOU SOMETHING.
YOU SEE, PEN-PEN...
HMM?
PEN


HE--
HE WAS BEING USED IN AN EXPERIMENT WHERE I USED TO WORK.
THEY WERE THROUGH WITH HIM. I GOT HIM JUST AS THEY WERE ABOUT TO PUT HIM TO SLEEP.
DO YOU KNOW WHY I TOOK HIM IN...
...SUCH A USELESS, GREEDY BIRD?
I FELT SORRY FOR HIM.
THERE WAS THAT, BUT...
...WELL, I...
...I'VE ALWAYS LIVED ALONE...
I THOUGHT IT MIGHT BE NICE TO HAVE SOMEONE WHO'D BE THERE, WAITING FOR ME...
...WHEN I CAME HOME LATE AT NIGHT, TIRED FROM WORK...


I THOUGHT IT MIGHT BE NICE TO HAVE A FAMILY.
I...
...I'M NOT THE KIND OF PERSON WHO'S GOT IT TOGETHER ENOUGH TO...
...LIVE WITH A STRANGER JUST OUT OF SYMPATHY, OR BECAUSE IT'S MY JOB.


I DIDN'T MEAN TO...
MISATO...
...


I...
I DON'T WANT TO GO BACK TO WHERE I WAS BEFORE.
GOVERNMENT SPECIAL NOW DEPARTING FOR ATSUGI FROM TRACK TWO.


STAND CLEAR OF THE DOORS.
OH, NO!
WE WAS TOO LATE.


GEEZ!
D-DON'T DEY GOT NO SHAME?
...



EVANGELION, VOLUME 2 – END –

YOSHIYUKI SADAMOTO



WRITER AND ARTIST

The design concept in *Eva* was that the characters themselves should lean toward a relatively subdued appearance. But the *plugsuits*! Gaudy as hell. Embarrassing. I mean, they almost look like, y'know, body paint. Naturally, I thought the cosplayers wouldn't even consider attempting it.

But there they were, at the December '95 Comic Market, the February '96 Wonder Festival, at the… You know, I hate crowds, so ordinarily the whole cosplay scene is no more than a distant reality. But this…this, I had to see. Specifically, I had to see girls in sky-blue wigs, wearing white plugsuits. *Mmmm*. I had to see it.

MEGUM

DON'T RUN AWAY, DON'T RUN AWAY, DON'T RUN AWAY...!

Then I slowly make my way toward the studio.

Today's job is post-production. It's almost like hitting a ball around with the other actors.

The "ball" comes at me from various angles and directions. Sometimes I'm cautious, and sometimes I'm vulnerable, and it's my job to return the ball according to how I feel at that time.

The more experienced actors handle the ball with an adaptability that I love. The less experienced actors return the ball with a nice straightforward hit. The rest of the staff returns the ball in strict fashion, but it leaves a bright echo behind.

As you all know, each of them are top-class and so good they cause shivers to run down your spine.

And as for me, it takes everything I have just to hit the ball back. But I am proud and happy to be where I am today.

Right now, it's as if I'm playing the role of a wall.

But at some point, I'd like to—along with Shinji—become a real player. That's what I'm thinking today, as I head toward the studio.

Please watch over me until this game is over.

Your support is what keeps me going.

On behalf of the world of *Evangelion* and of the two Shinjis, I want to say I will be very happy if I can touch the Shinji Ikari that is hidden inside of everybody.

So we can all grow up together.

Thank you to the creators and to everybody.

Written at home
December 13, 1995

IOGATA





THE VOICE OF SHINJI IKARI IN *NEON GENESIS EVANGELION* ANIME

With all my respect to the two Shinjis...

I have just finished reading the script for Episode 18 ("Choice of Lives").

My whole body's aching. It feels as if my heart has swollen up and expanded into my throat.

But that's usually what happens every time I read a new script for *Evangelion*.

At first, for a while, I don't feel like doing anything. I feel empty, void of strength and exhausted. And then I finally switch into LCL mode. The depths of my lungs fill with the scent of blood. I feel oddly warm, gentle, nostalgic, desperate, and lonely...

I get into the fetal position and fall asleep.

The first time I encountered Shinji's character, I thought he was so sensitive. He's not very main character-esque, but he's simple and has a kind face... When I first met Sadamoto, I was surprised how much he fit my image of Shinji. When I giggled, he gave me a look like, "What's so funny?" Remember that, Sadamoto? His expression looked so much like Shinji's I got even happier and started to laugh out loud...

I'm really sorry about that, Sadamoto.

It's the same with Anno. When I'm talking to the director, you would think it would be different. But I can see Shinji peeking out from the shadow of his beard. When I go to touch him, thinking, "Ah—hey, Shinji" he suddenly changes into Misato. And the next thing I know, he's turned into Shinji's—into my father. Staring at him is really fun. And it's rude. Heh-heh.

It goes without saying that the personalities and ingenious creative talent of those two gave birth to this work. The characters and the world of *Neon Genesis Evangelion* are breathing inside of them.

I truly respect these two creators—and they are people who overflow with charm.

I see Shinji in the mirror. It's too difficult and painful to look him in the eye, so I find myself looking down. I mumble "Don't run away, don't run away, don't run away...!"



Evangelion. This is something totally separate.

I said it was edible. I made no claims of its flavor. If you taste and swallow before the final episode and find it disagreeable, then by all means say so aloud. As the consumer, you have that right, just as I will speak my own mind here and elsewhere.

But when you find it delicious. . .make even more certain that you say so. And in an even louder voice.

If you like this new thing, edibility, make it known. So that some other day you'll get the chance to truly dine again.

YOSHITOU ASARI

Designer, Angels Sachiel, Shamshel, and Zeruel, *Neon Genesis Evangelion*

Before you dig in...

As I write this, the *Evangelion* anime series is almost at the halfway point on TV. The story is starting to get interesting. But aren't you all tired of hearing about it?

We on the anime staff give out these little clues here and there. And fans who are obsessed with small details give praise; they shout "Wow!" and "Amazing!"; they try to predict where the plot of the series is headed.

Well, that's one way to enjoy *Neon Genesis Evangelion*. But it's like judging a meal by the presentation and the china. "It looks delicious" or "Oh, these plates are pretty." Does that mean the food is good? "I don't like the way it's arranged," or "I wouldn't have chosen these dishes." Does that mean the food is bad? You scrutinize the silverware pattern of the fork—but how does it taste?

Look: *Evangelion* is actually a very typical drama. Why not just call it Shinji's Life: The Drama? And in that case, why don't people just watch it like it was a normal show?

Listen: *Evangelion* is the only anime on the air this season with a concept of cuisine. All others focus only on presentation. Well—people are used to packaged food, whether it's the way it comes packaged on a supermarket shelf or on a restaurant platter. People have forgotten that real cuisine can be eaten.

Evangelion can be eaten. Stop watching it and try eating it.

Evangelion is the first, last and only show of its kind where you can take the fact that it is edible for granted. Please appreciate the happiness of being able to bite right down, right now.

But please also don't misunderstand me. I'm not talking about the critical acclaim for

YOSHIYUKI

YS: According to Anno's thought process, a twisted person is one who puts on a cool face, but once you see the inside, you see the crazy side, just like all the young people today. My approach is the opposite. On the inside the characters actually are stoic and earnest, but the outside is twisted, just like a child. So I could never write the anime scripts in my own voice. My Shinji is quite a bit different than that. In the end he has his resistance, his refusal to listen to what Misato has to say—but he still makes the right decision. I think that approach is where our methods differ the most.

WHAT ABOUT REI?

YS: I played around with this character I called "Ukina." She came from a story I wrote a long time ago for *Newtype* magazine called *Koto no Oni* ["The Ogre on the Desert Isle"—it appeared in the February and March 1994 issues—ed.]. You take Ukina, give her shaggy, bobbed, wolf-like hair, and it's Rei. Really, I just played with her a bit—with the way the eyes are drawn. The basic character is the same. Her character was locked in as translucent—like a shadow, or the air. The kind of girl you can't touch. The girl you long for, but there is nothing about her that you can hold.

THE SAME TYPE OF STANCE WHICH KENSUKE AND TOJI TAKE TOWARD REI?

YS: Even more distant than that. The first time you see Rei she is all bandaged up. The group Kinniku Shojo Tai has a song called "Hotai de Masshiro na Shojo" [The Girl White with Bandages]. When I heard that song, an image popped into my mind; I thought, "I'd like to draw a girl like that," and then I drew Rei from that image—this girl who is fated to pilot a robot. I wanted to draw her even before I heard of Shinji. There were two things that went into the decision to make her eyes red: one is the fact that she didn't have enough outstanding features, and the second is from a business standpoint, the makers of the in concrete terms, his eyes are a girl's eyes. I drew them exactly as I drew those of Nadia [the heroine of Gainax's 1990 TV series *Nadia*, also available in English from A.D.V. Films—ed.]. He's a male Nadia, just as if I had given Nadia a masculine makeover. Lengthen Shinji's eyelashes and change the hairstyle, and you have her.

YOU DON'T DRAW CHARACTERS OUT OF ANY LOVE OF SIMPLICITY.

YS: That's right. Our aim was to be the antithesis of all the giant robot animated shows around us. It's not a world where the wind blows through your hair while you declare your purpose in a booming voice. Especially in the past one or two years, we haven't seen this type of refractive, feminine character as Shinji. I wanted to tell the tale of a main character taken from my own life, so I designed a character straight from the more stoic part of myself.

SO INSTEAD OF SOMEONE PUSHING YOU TO DRAW, YOU ADDED PIECES OF YOURSELF TO DRAW THE CHARACTERS.

YS: I think that the theme of the animated version is that the main character's attitude changes little by little. I think that in the anime, director Anno wrote the script in his own words, and that is why the change occurs. And the reason for the subtle changes between the animation and the manga is that Yoshiyuki Sadamoto is writing the script using Anno's characters. I think the anime is...I can't say more cute—well, it has the feel of an honors student. The manga is a little more twisted...the feeling of a dropout. I think the reason behind this is that Anno was his class president in both elementary and junior high school. He was unable to be a dropout. Fortunately, I never had that problem [*laughs*].

YOU'RE SAYING THAT TWISTED SENSIBILITIES ARE A SUBTLE DIFFERENCE?

SADAMOTO "MY THOUGHTS AT THE MOMENT"

interested in the opinions of others, but actually he's very interested. He's the kind of character who would encase himself in a shell of his own making.

A SORT OF DELICATE CHARACTER.

YS: I wanted the kind of clean image that a woman tends to project but also a character that is cold, unambitious—the type who would commit suicide but can't bring himself to do it. It was my intention to create someone wistful, someone who had given up on life.

DID YOU HAVE A MODEL FOR HIS FACE?

YS: Not particularly. The image of a hero in Japan is that of Ushiwakamaru [the name by which legendary adventurer Minamoto no Yoshitsune (1159–1189) was once known—ed.], the strong champion whom no adversity will affect. When you say "hero" in Japan, it conjures the impression of a man, just prior to middle age, accomplished at arms, with a burning spirit. Or maybe you think of a *bishonen* [beautiful young man]. You know, in the beginning I gave Shinji longer hair, so in the dramatic scenes, it could hide his face or wave in the breeze. But when I drew that, he looked a little too wild—and so delicate the slightest pressure would break him. So finally I tried for a look where you could see the forehead through the bangs, shorter hair—the look of a boyish young girl. Speaking

OVER AND ABOVE DESIGNING CHARACTERS...

YOU ALSO DID THE CHARACTER DESIGNS FOR THE ANIME VERSION OF *EVANGELION*, AND I'M SURE THAT THERE WERE VARIOUS POINTS YOU PAID SPECIAL CONSIDERATION TO FOR EACH CHARACTER, SO TO START WITH, PLEASE TALK ABOUT SHINJI.

YS: In a normal giant robot animated show the main character possesses an enthusiastic spirit for battle. And in *Eva*, the main character does pilot a giant robot—but Shinji is not noted for his enthusiasm, so I had to come up with a different heroic interpretation. Rather than a reflection of a hero, he's sort of a refraction of a hero.

HE'S SOMETHING OF A DRY CHARACTER.

YS: He's a product of our era. I started out trying to create a character that would tap into the consciousness of today's anime fans.

AS A PRODUCT OF OUR ERA, YOU MEAN THE ATTITUDE THAT, "IT'S MY LIFE, AND I'M NOT INTERESTED WHAT OTHER PEOPLE THINK," RIGHT?

YS: He's a person who doesn't want to be

the same storyline that was contained in the TV series. But I thought it might make the manga easier to understand if you weren't bombarded with quite the quantity of information as in the anime, and if you shone the spotlight directly through the main character's soul. That's the approach I then took; I put all my strength into trying to see how the world of *Evangelion* would look through Shinji's heart. And, I asked, how would it be different if you shone the spotlight through the souls of the other characters? Also, manga is something basically drawn by only one person; it would be impossible to fit the density of content in the anime into the manga. The anime can end in half a year, but the manga—even after its abbreviations—could take years to tell the same story. So the idea is to simplify the story into small digestible chunks. For that reason you shine the spotlight on different places than where it fell in the anime, or you make the flow of the main character's emotions easier to understand. Because if you make the manga exactly the same as the anime, you will never be able to make up for the loss created by the abbreviation, and even though you have the same story, you will have a very different product. On the other hand, since manga doesn't have voice actors or music, it will be a very different product anyway.

WELL, THE MANGA CERTAINLY DOES SEEM LIKE A DIFFERENT VIEWPOINT ON THE SAME STORY. WE SEE THOUGHTS FROM SHINJI WHICH WE NEVER SAW IN THE ANIME. BUT WERE HIS THOUGHTS REALLY THE SAME IN BOTH VERSIONS?

YS: Most likely his thoughts in the manga are just my own impressions. If you asked Mr. Anno, I'm sure they would be entirely different. But unless I get into Shinji's head, I can't draw the manga. One of my weak points is I have to empathize with the character before I can draw. In the first episode of the anime, over and above the dramatic elements, Shinji's dialogue was the most important part of the episode. That is what made me want to draw the manga. And that is what made me purposely change his dialogue. What I'm attempting to write here is a piece of my life—the dialogue of Shinji that would come from inside me.

Eva computer game wanted her differentiated from the other characters. But personally, I think it turned out to have a great effect. She's so quiet, you can only tell her character from her gaze and her facial expressions, so she leaves the impression of having a strong stare.

Eva in the Manga and the Anime

CONCENTRATING ON THE STORY, WHERE DO YOU THINK THE BIGGEST DIFFERENCE IS BETWEEN THE MANGA AND THE ANIME?

YS: Well, I did write the script of the manga using the anime as a base. And, right at this point in the story, I think they're still pretty much the same. I've made the story more compact. I think even if you rephrase a sentence into fewer words, you're still saying the same thing. But the manga does have a different approach. Perhaps I should say it has a different choreography. The main point is that the anime has quite a few different people writing the continuity—for example, there was a case when one assistant director, Mr. Tsurumaki [who would later write and direct *FLCL*—ed.] wrote the continuity for one particular script, and when another assistant director, Masayuki, wrote a continuity for the exact same script, it came out to be a completely different program. I think there's a difference there.

THERE ARE THE DIFFERENCES OF FORMAT. YOU CAN'T DRAW A MANGA IN THE SAME WAY YOU WOULD ANIMATE A SHOW.

YS: And that's the reason I tend to change the script entirely. I pick and choose what is easier to say in manga. The anime became a craze among the fans, and I wanted to lower the demographic to people of about 14 or 15 years old. But the content was so difficult, it just wouldn't dumb down—and if I had insisted on trying to, it would have ceased to be *Evangelion*. If that were to happen, there would be no reason left to do the manga at all. So I went from the planning stage and came up with the book you're reading now. You see, what I had wanted to do was exactly



NEON GENESIS EVANGELION VOLUME 1, PART 3





CONTENTS

NERV

GOD'S IN HIS HEAVEN. ALL'S RIGHT WITH THE WORLD.



NEON GENESIS EVANGELION

STAGE 13: WHITE SCARS





!!
SHINJI...
HM ?
OH...
IT'S YOU GUYS...


HEY, RIGHT... WHY'D YOU SKIP CLASS AND GO TO IKARI'S PLACE?
UH...
WHAT'RE YOU DOING HERE... ?
DON' TRY AN' WHINE YER WAY OUTTA DIS!
IKARI!
BELT ME ONE!
HUH?


ALL HE HAS TO DO IS SAY HE'S SORRY, FOR PETE'S SAKE. HE JUST *CAN'T* SAY IT, CAN HE?
C'MON. HURRY UP AN' BELT ME ONE.
...
I DIN'T KNOW JACK 'BOUT YA, BUT I LAID YA FLAT--A GUY WHAT SAVED MY LIFE.
I DON' LIKE GOIN' 'ROUND OWIN' PEOPLE.
I WANNA SQUARE DA BOOKS.
I'D RATHER HAVE YOU OWE ME ONE.
WHY DA HELL NOT?!
OKAY. JUST ONE PUNCH.
COOL. NO HOLDIN' BACK, NOW.
...NAH. I'D BETTER NOT.

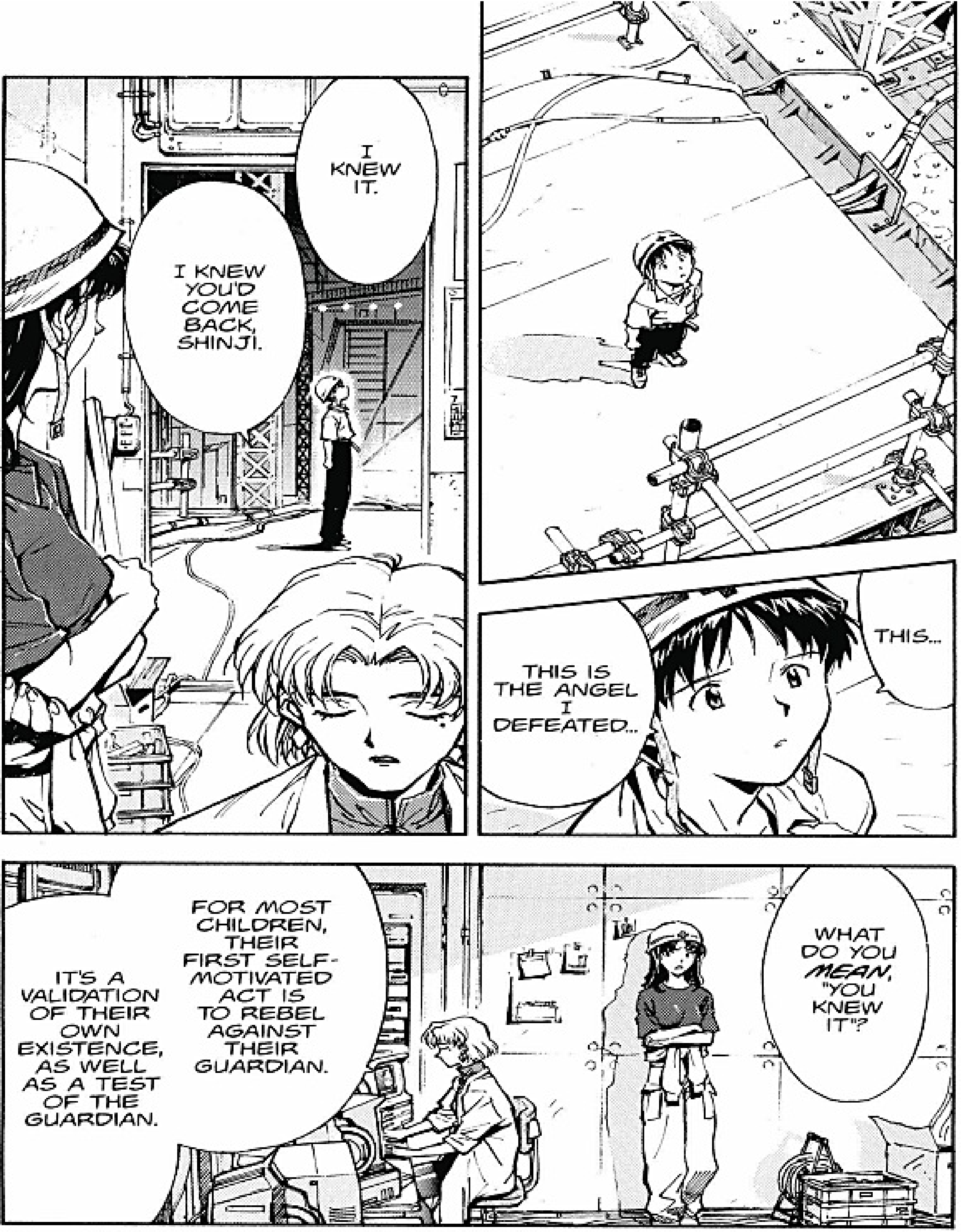

IT'LL BE MORE FUN THAT WAY.
YA ROTTEN, RAT-BASTARD CHICKEN-SHIT!
C'MERE-- I'LL FIX DAT ATTITUDE OF YOUSE!
あははははは


YOU KNOW, COME TO THINK OF IT, THAT'S THE FIRST TIME I'VE EVER SEEN YOU SMILE.
HUH...? WHAT ARE YOU TALKING ABOUT?
YOU'RE PRETTY CUTE. CUTER THAN YOU'D THINK, ANYWAY.
STOP KIDDING ME, OKAY?
!!
?
SO THAT'S WHAT IT'S LIKE WHEN YOU LAUGH...
...SHINJI.


REI AYA-NAMI...
SO...
...YOU DIDN'T QUIT.


I COULD HAVE...
PILOTED UNIT-01 PERFECTLY WELL.
OH... YEAH. I CAME BACK.
DO YOU THINK SHE'S MAD AT ME?
...
NAH.
SHE'S LIKE THAT WITH EVERY-BODY.


NOW, REI, ON THE OTHER HAND... *NOBODY'S* EVER SEEN HER SMILE.
ガガガガ


THIS...
THIS IS THE ANGEL I DEFEATED...
I KNEW IT.
I KNEW YOU'D COME BACK, SHINJI.
WHAT DO YOU *MEAN*, "YOU KNEW IT"?
FOR *MOST* CHILDREN, THEIR FIRST SELF-MOTIVATED ACT IS TO REBEL AGAINST THEIR GUARDIAN.
IT'S A VALIDATION OF THEIR OWN EXISTENCE, AS WELL AS A TEST OF THE GUARDIAN.


カチャカチャ
SO--YOU MADE IT SAFELY THROUGH THE RITE OF PASSAGE.
WELL, YOU JUST KNOW EVERY-THING...
YOU'RE JUST BITCHING ME OUT, AREN'T YOU?
OH, I'M JUST SPEAKING STATISTICALLY.
STATISTICALLY SPEAKING, DID YOU GET ANY DATA FROM THE SAMPLE OF MR. ENEMY HERE?
...AND?
SEE FOR YOUR-SELF.
WHAT'S THAT MEAN?
THAT'S THE CODE NUMBER FOR "INSOLUBLE."
601


SO IN OTHER WORDS, YOU HAVEN'T GOT A CLUE?
YES.
EXCEPT..
WE *DID* LEARN ONE THING.
THE ANGEL'S INDIVIDUAL WAVE-FORM PATTERN...
...DESPITE THE DIFFERENCE IN ITS COMPONENT MATERIAL, RESEMBLES THE HUMAN GENOME.
THE MATCH IS 99.89%.
99.89 PERCENT!
BUT THAT'S...
...THE SAME AS THE *EVA'S*...?


カッ
カッ
はっ
Dad...
SO, THIS IS THE CORE?
YES, SIR. THE DEGRADATION WAS SO SEVERE THAT IT COULD HARDLY BE CALLED A PERFECT SAMPLE, BUT...
Damn it...
Why do I have to sneak around and hide whenever Dad's around?



I came back, but he acts like it was a given. He hasn't said a thing. Not a word.
Why?
It's not worth his while to talk to me?
!
BURNS...?


WHAT-'CHA LOOKIN' AT, SHIN-CHAN?
GEEZ! DON'T SNEAK UP ON ME LIKE THAT!
NOT MY FAULT YOU'RE TIMID..
AH, SO YOU WERE WATCHING YOUR DAD, EH?
STARIN' PRETTY HARD, TOO..
IT'S NOT LIKE THAT.
IT'S JUST... WELL, IT LOOKED LIKE DAD'S HANDS WERE BURNED.
BURNED?
HEY, RITSUKO!
YOU KNOW ANYTHING ABOUT THAT?
ABOUT THE COM-MANDER'S HANDS GETTING BURNED?


IT HAPPENED BEFORE YOU TWO GOT HERE.
UNIT-00 WENT BERSERK DURING AN ACTIVATION TEST...
YOU'VE HEARD ABOUT THAT, RIGHT?
OH...
YES, MA'AM...
That must be when Ayanami got hurt...
Right...
NERV HQ
#2 TEST BAY
(UNIT-00 ACTIVATION TEST)
32 DAYS EARLIER
REJECTION STARTING IN THE CENTRAL NERVE ELEMENTS!
PULSE BACK-FLOW!
BORDER-LINE


SUSPEND CONTACT!
OPEN ALL CIRCUITS THROUGH #6!
SIGNAL REJECTED! IT'S NOT WORKING!
UNIT-00 IS OUT OF CONTROL!


UNIT-00 HAS SWITCHED TO AUXILIARY POWER!
CUT POWER!
ABORT TEST!
THIRTY-FIVE SECONDS TO TOTAL SHUT-DOWN!
COMMANDER! IT'S DANGEROUS-- PLEASE STAY BACK!


AUTO-EJECT ACTI-VATING!
NO!


ガガガガガガ…
REI!
WIRE CAGE!
SPECIAL BAKELITE! HURRY!


REI!


NGNNN!
C-
COM-
MAND-
ER!
NGA
AAA
AH!


REI!
REI, ARE YOU ALL RIGHT?!
YES, SIR...
I SEE.
THAT'S GOOD TO HEAR.


THE COMMANDER... HE SAVED REI.
HE FORCED OPEN THAT SUPER-HEATED HATCH WITH HIS BARE HANDS.
THAT'S HOW HE GOT THOSE BURNS ON HIS PALMS.
My dad saved Ayanami...
...He burned himself to save her...?
Dad...


NEON
GENESIS
EVANGELION
STAGE 14:
THE WARPED ROOM

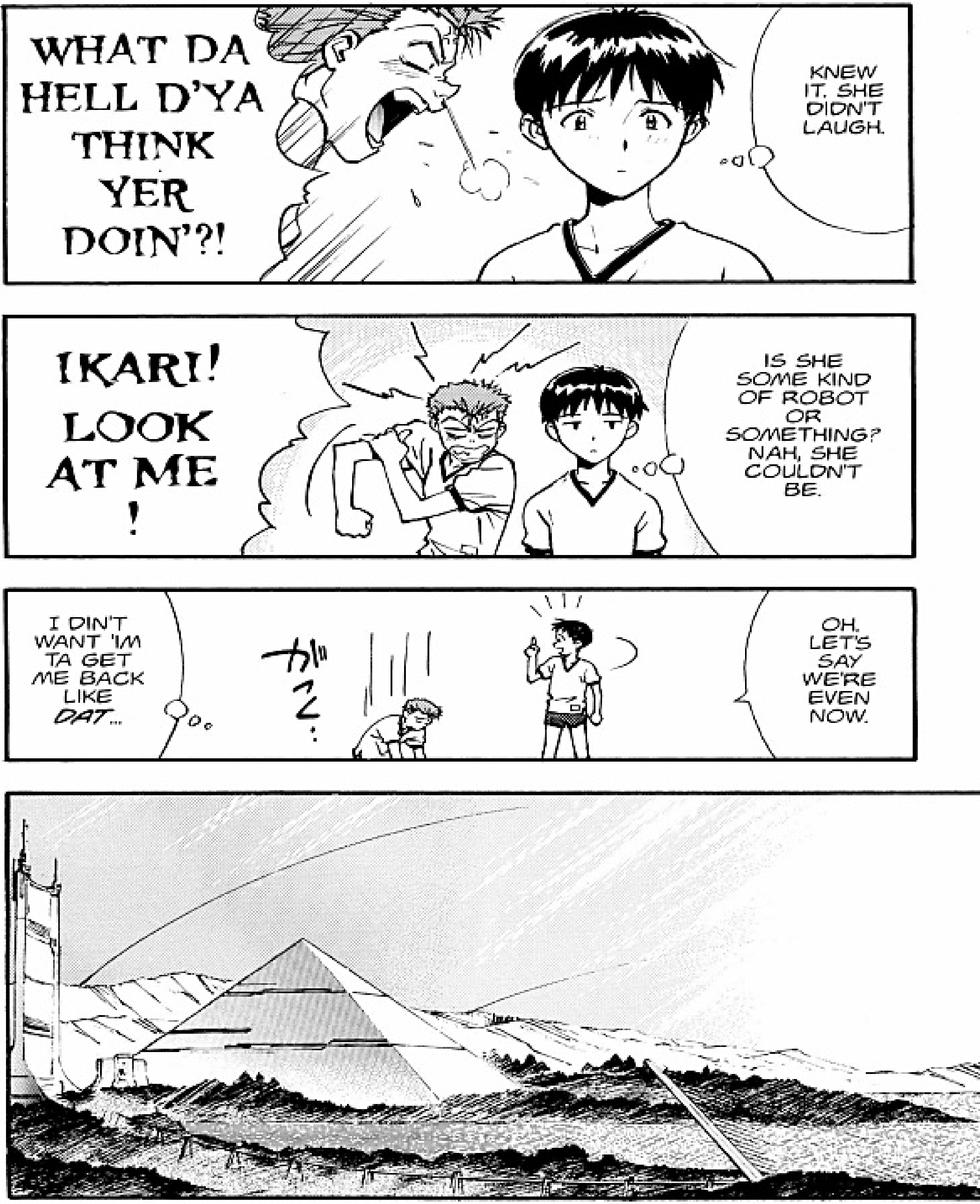

Rei Ayanami—— fourteen years old.
The first subject chosen based on the report of the Marduk Agency. The **First Child**.


The pilot assigned to the Evangelion prototype.
Her past is a total blank.
Com-pletely erased.
...Right?


YO! IKARI! WHAT'CHA STARIN' AT?
That's what Misato told me when I asked what was in her file.
I NEVER FIGURED DA ACE HERE FER DA POIVOIT! AN' DIS IS DA GUY WHO ACTS WHAT HE DON' CARE 'BOUT NUTTIN!
If all her records were wiped, there had to be some kind of reason.
WHO YA LOOKIN' AT...? HORAKI...? OH, I GOT IT! AYANAMI! YA SURE GO FER DA SULLEN ONES!
...



きゃははははは
あはははははは
LOOK AT SUZUHARA'S FACE!
CHECK OUT THE MONKEY!
I DIDN'T THINK IKARI HAD IT IN HIM!
WHAT DO YOU THINK YOU'RE DOING?
TOJI, YOU MORON!


WHAT DA HELL D'YA THINK YER DOIN'?!
KNEW IT. SHE DIDN'T LAUGH.
IKARI! LOOK AT ME!
IS SHE SOME KIND OF ROBOT OR SOMETHING? NAH, SHE COULDN'T BE.
I DIN'T WANT 'IM TA GET ME BACK LIKE DAT...
OH. LET'S SAY WE'RE EVEN NOW.


#6 CAGE

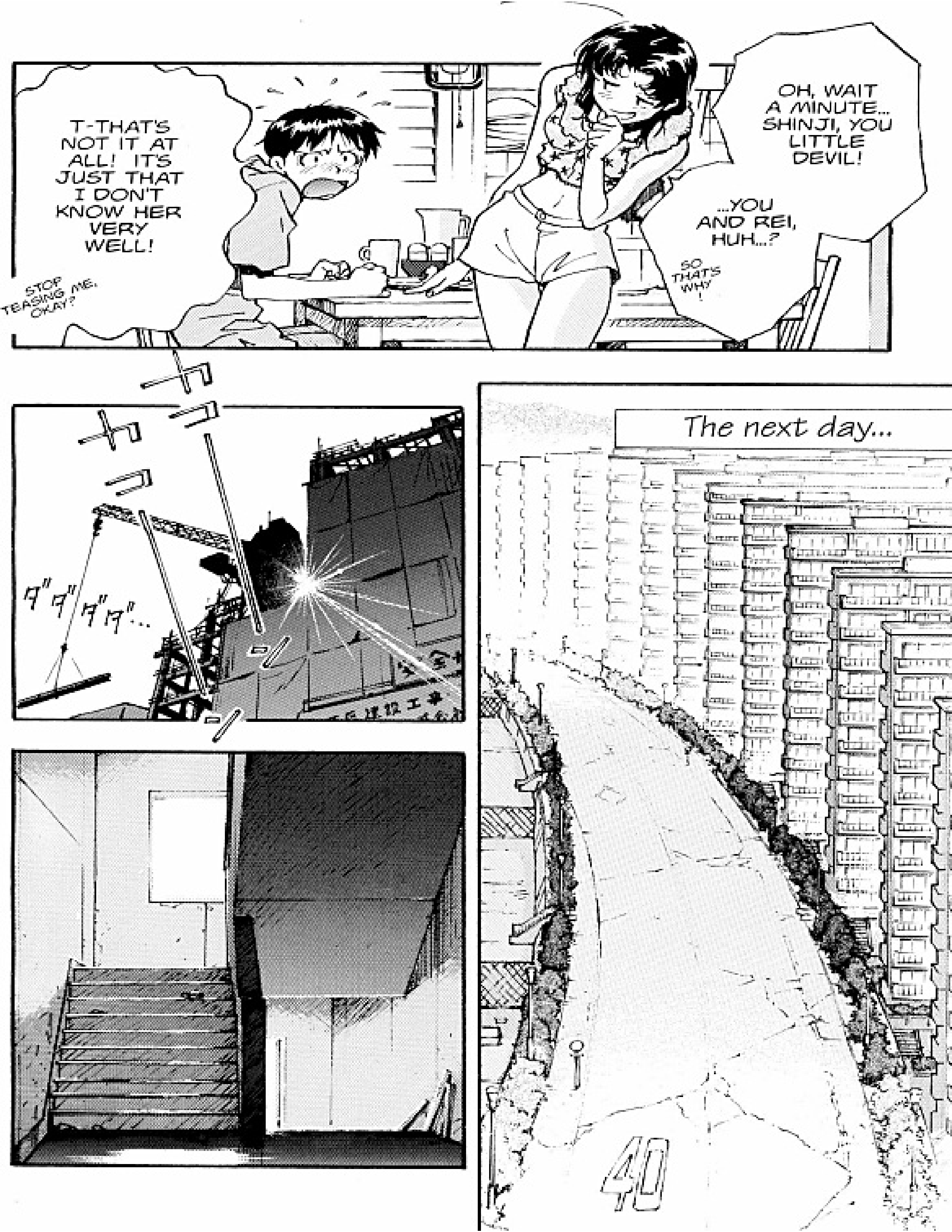

REI.
UNIT-00'S REACTIVATION TEST IS FINALLY COMING UP TOMORROW.
YES, SIR.
ARE YOU SCARED?
YES, SIR...
I'M SURE IT'LL GO SMOOTHLY THIS TIME.
I'M ALL RIGHT. DON'T WORRY.
I SEE.


What's Ayanami to Dad anyway?
And...
...he would never look at me like that.
Dad...



Ayanami? Her face never changes expression...
...what could have caused Unit-00's reactivation to fail? Ritsuko said that it was because of a catastrophic change in the pilot's emotions... but...
......
SHINJIIIII...
YOU'RE STILL WALKING AROUND LIKE THAT, MISATO?
HEY, IT'S HOT, OKAY?
ANYWAY, TAKE THIS.


IT'S YOUR SECURITY CARD.
OH. THANKS.
TAKE THIS ONE, TOO.
HUH?
IT'S REI'S NEW CARD.
NERV
REI AYANAMI
0001-137-22
RITSUKO SAYS SHE FORGOT TO GIVE IT TO HER.
SORRY, BUT COULD YOU DROP IT OFF AT HER PLACE TOMORROW BEFORE YOU GO TO HQ?
HUH?
ME?
?
SAY, WHY ARE *YOU* ALL FLUSTERED?
YOU'RE BLUSHING!
WHAT?!


T-THAT'S NOT IT AT ALL! IT'S JUST THAT I DON'T KNOW HER VERY WELL!
STOP TEASING ME, OKAY?
OH, WAIT A MINUTE... SHINJI, YOU LITTLE DEVIL!
...YOU AND REI, HUH...?
SO THAT'S WHY!
ダ"ダ"ダ"ダ"...
The next day...
40


402
綾波
カチッ
Ayanami lives alone in a place like this?
IT'S BRO-KEN...?
カチ
カチ
ガチャッ


UM... HELLO?
UM... IT'S IKARI.
AYANAMI?
IS ANYBODY HOME?


カタ
カタ
カタ
カタ
カタ
カタ
カタ…


HUH? THESE GLASSES...
ARE THEY AYA-NAMI'S ?
G. IKARI
?!...
They're Dad's... ?




WAAAH!!


I...
I'M SORRY...
U-UM, UH...
I--OH!
SORRY.
I DIDN'T SEE ANYTHING!
YAH!




AH...
I- I'M SORRY!
I DIDN'T MEAN TO...


WHAT CAN I DO FOR YOU?
WHA ?
...
UH...
I...
UM...
WHAT WAS IT AGAIN? THE CARD..
YOUR CARD...
IT'S BEEN RENEWED, SO MISATO... SHE ASKED ME TO DROP IT OFF...


I--I RANG THE DOORBELL, BUT IT LOOKS LIKE IT'S BROKEN...
YOUR DOOR WAS UNLO--
LEAVE THE CARD OVER THERE, THEN.
SORRY.


ガゴン!!
402 綾波


NEON
GENESIS
EVANGELION
STAGE 15:
WHAT HER CRIMSON
EYES BELIEVE IN


Damn it...
She probably **hates** me now...

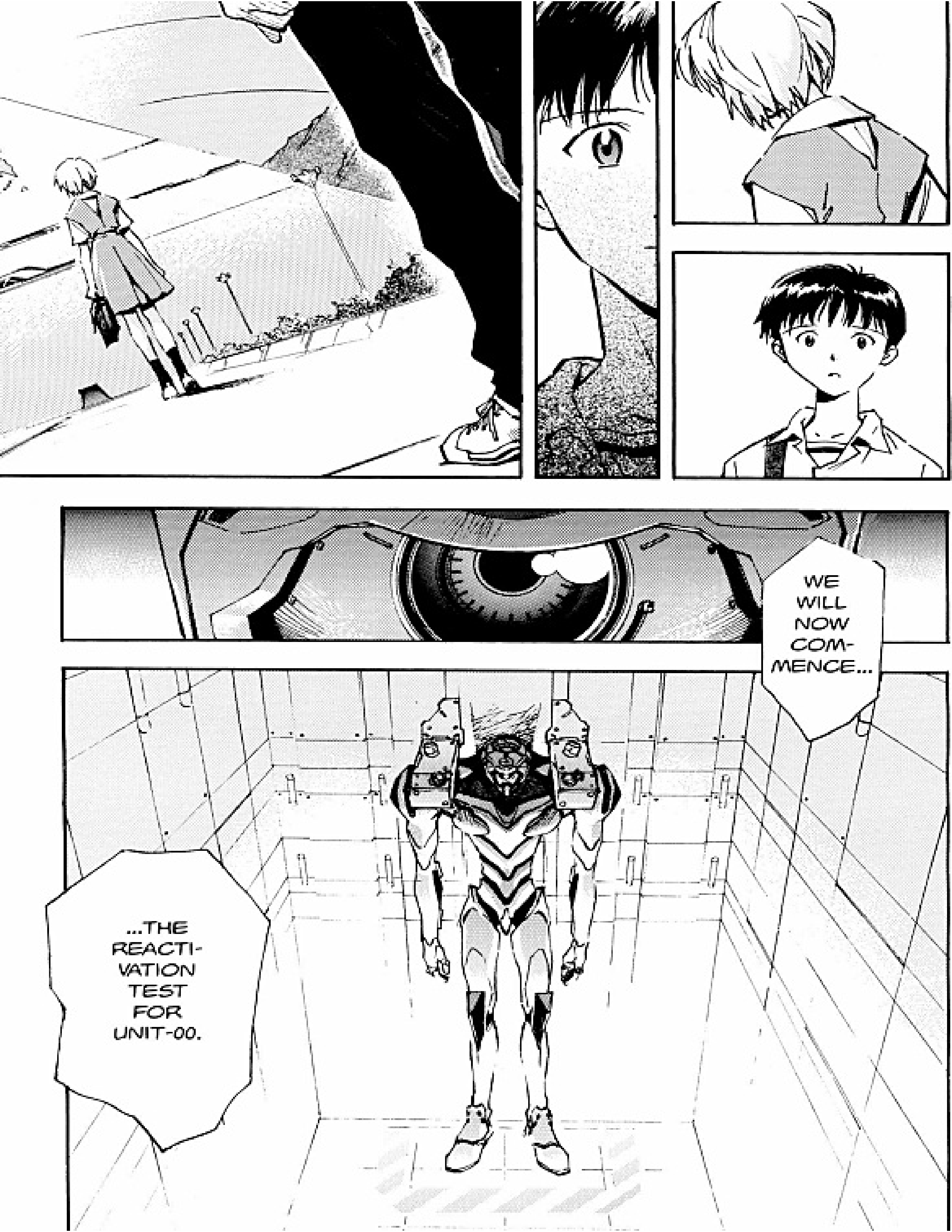

UH...
AYA-NAMI!
ガコン
YOU'RE GOING TO HQ, RIGHT?
WAIT UP, OKAY?



I have to say something.
What should I do?
...
SO, IT'S...
...YOUR REACTIVATION TEST WITH UNIT-00 IS TODAY, ISN'T IT?
I guess it's a relief to know she can't possibly hate me any more than she does now...
YOU AREN'T SCARED, ARE YOU, AYANAMI?
...
OF WHAT?
ABOUT... YOU KNOW...
...GETTING BACK INTO YOUR EVA...
ARE YOU SCARED OF YOURS?


YES.
I THINK IT'S STRANGER *NOT* TO BE SCARED.
CAN'T YOU HAVE FAITH IN YOUR FATHER'S WORK?
NO. THERE'S NO WAY I CAN...
...NOT IN A FATHER LIKE HIM.


THE ONLY THING IN THIS WORLD I HAVE FAITH IN IS THE COM-MANDER.
I DO.
I HAVE FAITH IN HIM.


WE WILL NOW COM-MENCE...
...THE REACTI-VATION TEST FOR UNIT-00.


REI.
ARE YOU READY ?
YES, SIR.


INITIATE PRIMARY CONTACT.
MAIN POWER, CONTACT.
OPER-ATIONAL VOLTAGE CRITICAL POINT, CLEARED!
ROGER!
SHIFT FORMAT TO PHASE TWO!
BEGIN LINKING PILOT TO UNIT-00.
PULSE AND HARMONICS NORMAL.
SYNCH IS GREEN.

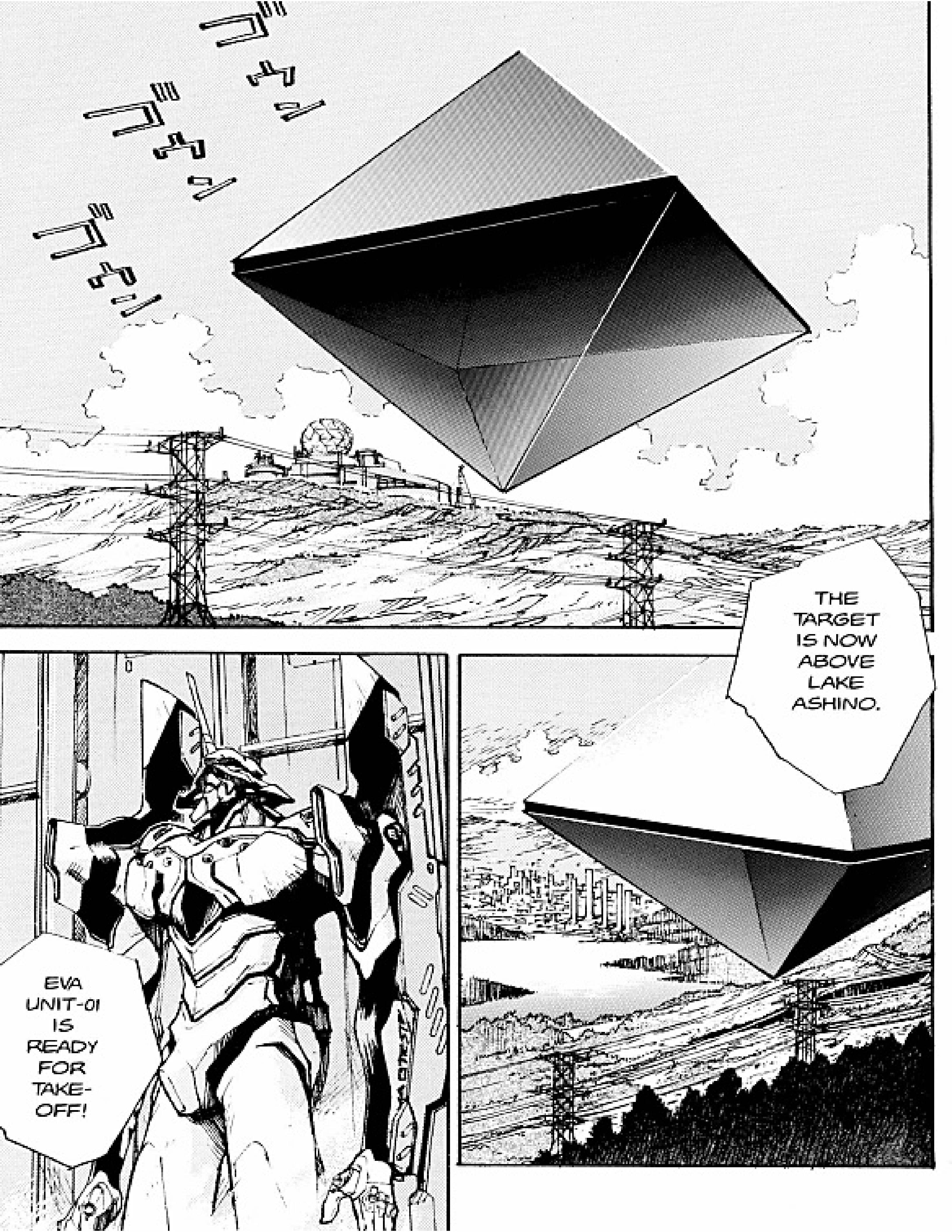

ALL NERVE LINKS CON-NECTED.
NO ABNOR-MALITIES IN CNS.
LIST ITEMS I THROUGH 2590 HAVE BEEN CLEARED.
2.5 UNTIL ABSOLUTE BORDER-LINE.
The only thing in this world I have faith in is the commander.
1.7
Why?
1.2
1.0
Why does she think so much of Dad?
0.8

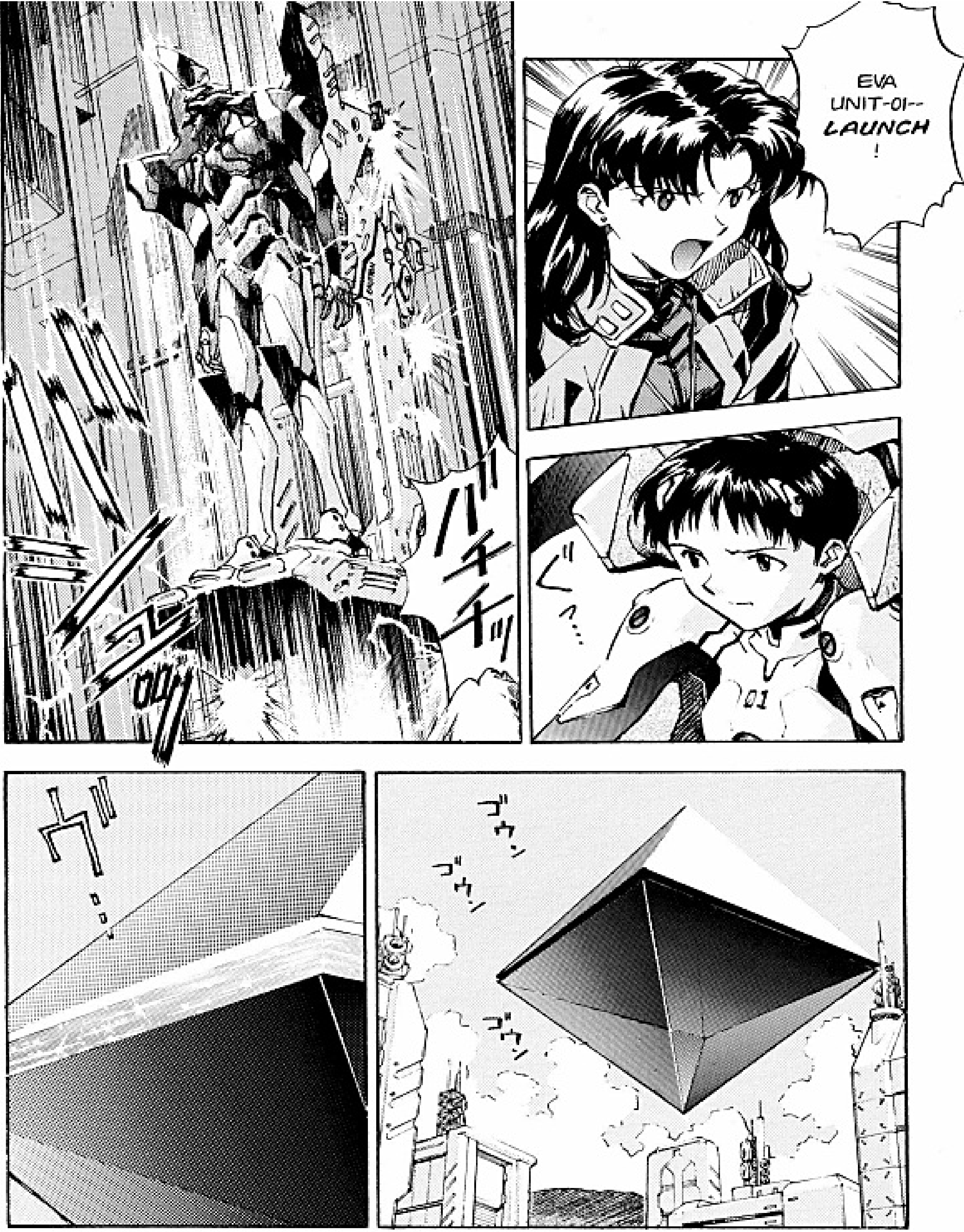

0.6
0.4
0.3
0.2
It's weird.
Why am I so concerned about someone else?
0.1
BORDER-LINE CLEARED!
UNIT-00 HAS BEEN ACTI-VATED.
NOW COM-MENCING LINKAGE TEST.


IKARI !
AN UNIDENTIFIED FLYING OBJECT IS HEADING THIS WAY.


ABORT THE TEST!
ALL PERSONNEL, GO TO LEVEL ONE YELLOW ALERT!
IT'S MOST LIKELY AN ANGEL.
CAN WE USE UNIT-00?
IT'S NOT BATTLE-READY YET.
WHAT ABOUT UNIT-01?
WE CAN HAVE IT UP IN 380 SECONDS.
GOOD.
SCRAMBLE IT.


WHAT'S THE MAT TER?
GET GOING!
YES... SIR.
He won't even wish me good luck.
But even if I can't believe in my father...
...all I can do right now...
...is get into my EVA and fight.


THE TARGET IS NOW ABOVE LAKE ASHINO.
EVA UNIT-01 IS READY FOR TAKE-OFF!


EVA UNIT-01-- LAUNCH !
ぐっ…
ゴウン
ゴウン
ゴウン


WHAT?!
I'M GETTING A HIGH ENERGY READING *WITHIN* THE TARGET!
IT'S ACCELERATING ON ITS PERIPHERY! STARTING TO CONVERGE!
CAN'T BE--*A PARTICLE BEAM*?!
!


NO!
SHINJI, GET OUT OF THE WAY!


HUH
?

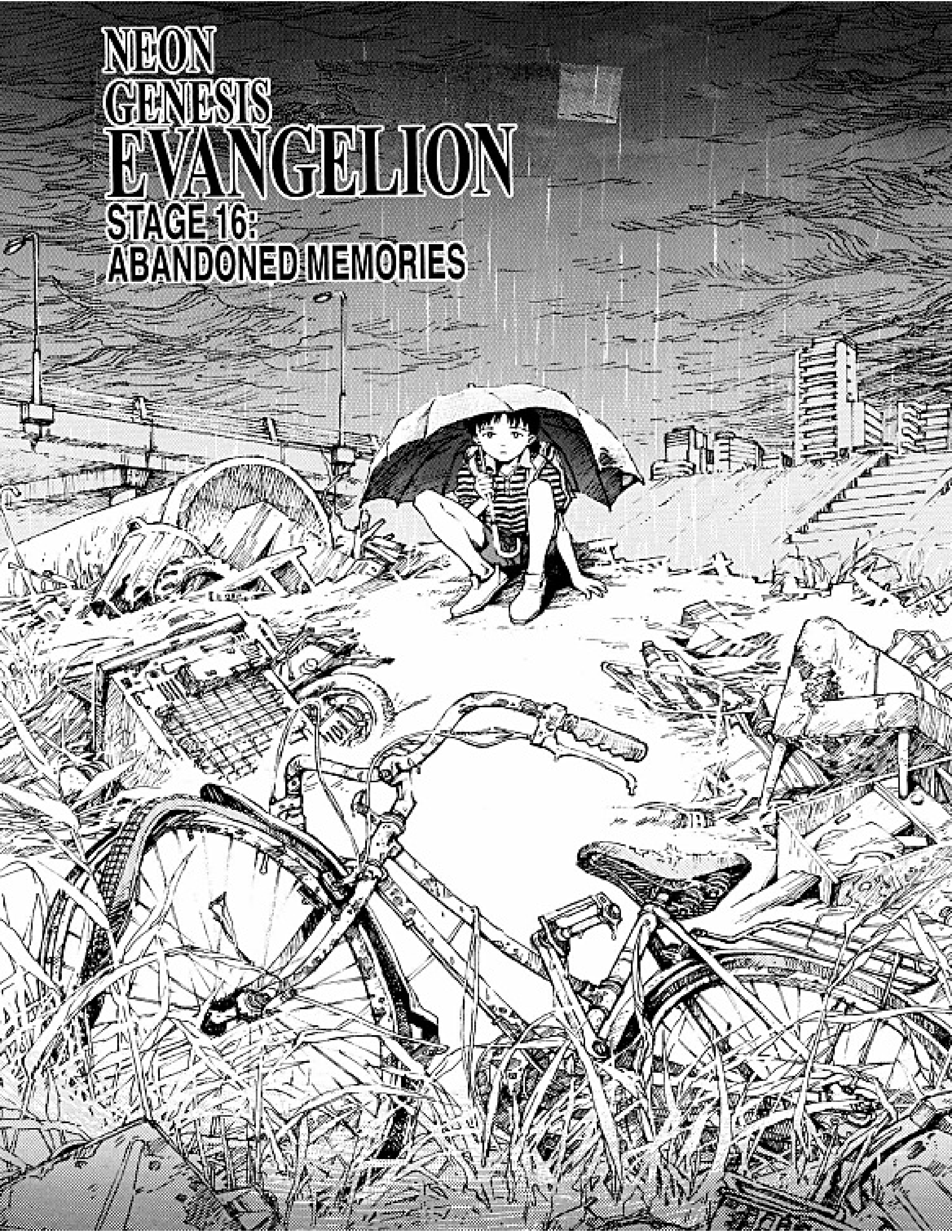



わあああああ
SHINJI!!
バシュルルル
ゴポポ
あああああ
GET HIM BACK!
HURRY!


ガコン
ズズズ…
DANGER!
ELEVATOR
OPEN


THE TARGET HAS GONE INACTIVE!
HOW'S SHINJI?!
EEG ABNORMAL! PULSE FAINT!
UNIT-01 TO CAGE #7 FOR RETRIEVAL!


I'M GOING TO THE CAGE!
RIT-SUKO!
GET THE MEDIC TEAM READY--STAT!
GOT IT.


NEON
GENESIS
EVANGELION
STAGE 16:
ABANDONED MEMORIES


PILOT BRAIN WAVES ERRATIC !
PULSE FAINT !
COR-RECTION ! PULSE HAS *STOPPED*!
SET LIFE SUPPORT SYSTEM TO MAXIMUM!
COMMENCE CPR !
YES, SIR.
AGAIN !


HURRY! FORCE-EJECT THE PLUG!
PULSE CONFIRMED!
YES, SIR!
EMERGENCY LCL FLUSH!
EVA-01

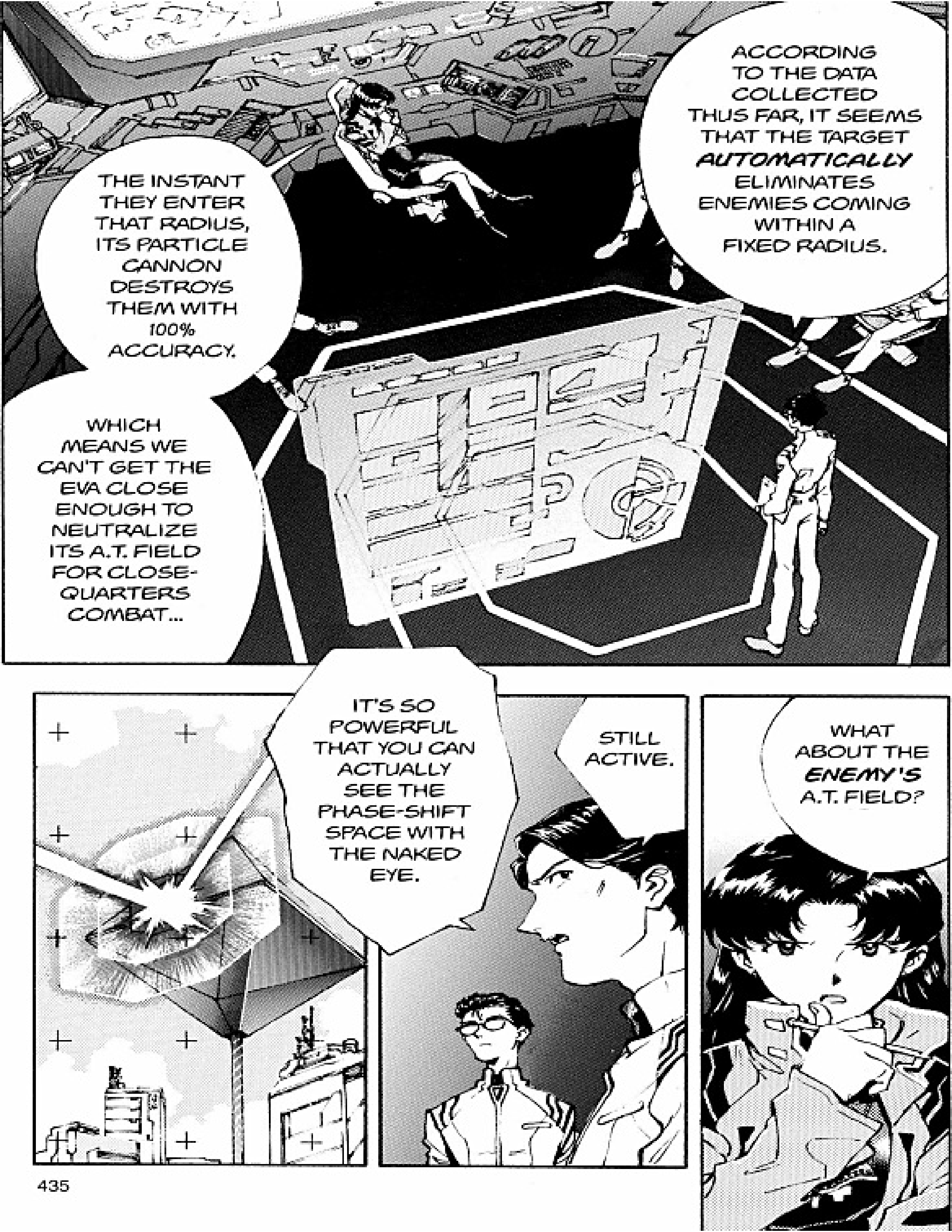

SHINJI!!
HANG ON!
STAT! GET HIM TO THE ER!
ガラガラガラガラ


ゴウン
ゴウン
ゴウン
ゴウン
ゴウン
ゴウン
ゴウン
ズオッ


IT'S TRYING A DIRECT ATTACK AGAINST US!
WHAT'S THE ENEMY STARTED DOING?
IT'S DRILLING INTO THE GEOFRONT-- *TOWARDS NERV HQ!*


DUMMY VAPORIZED !
NEXT.


TYPE-12 SELF-PROPELLED MORTAR DESTROYED !


ACCORDING TO THE DATA COLLECTED THUS FAR, IT SEEMS THAT THE TARGET *AUTOMATICALLY* ELIMINATES ENEMIES COMING WITHIN A FIXED RADIUS.
THE INSTANT THEY ENTER THAT RADIUS, ITS PARTICLE CANNON DESTROYS THEM WITH 100% ACCURACY.
WHICH MEANS WE CAN'T GET THE EVA CLOSE ENOUGH TO NEUTRALIZE ITS A.T. FIELD FOR CLOSE-QUARTERS COMBAT...
WHAT ABOUT THE *ENEMY'S* A.T. FIELD?
STILL ACTIVE.
IT'S SO POWERFUL THAT YOU CAN ACTUALLY SEE THE PHASE-SHIFT SPACE WITH THE NAKED EYE.


SO...
WHAT ABOUT THAT DRILL?
IT'S PRACTICALLY PERFECT IN BOTH ATTACK AND DEFENSE.
THE THING'S AN IM-PREGNABLE FLYING FORT-RESS.
IT'S REACHED THE #2 ARMORED PLATE.
A BIT WITH A DIAMETER OF 17.5 METERS, CURRENTLY DRILLING TOWARDS NERV HQ.
WHAT'S ITS ETA TO REACH HQ?
TOMORROW MORNING, AT ZERO HOURS, 6 MINUTES AND 54 SECONDS.



BY THAT TIME, WE BELIEVE IT WILL HAVE CUT THROUGH ALL TWENTY-TWO LAYERS OF ARMORED PLATING AND REACHED NERV HQ.
LESS THAN TEN HOURS, THEN...
DR. AKAGI.
WHAT'S THE STATUS OF UNIT-01?
THE CHEST IS COMPLETELY MELTED DOWN TO THE THIRD ARMOR PLATE.
WE'RE LUCKY THAT THE FUNCTIONAL CENTER WASN'T DAMAGED.
WE'LL HAVE THE ARMOR SWAPPED OUT IN THREE HOURS.


WHAT ABOUT UNIT-00 ?
REACTI-VATION IS NO PROBLEM, BUT THERE ARE STILL SOME FEEDBACK PROB-LEMS.
SHE'S JUST NOT BATTLE-READY !
DAMN !
AND SHINJI? WHAT'S THE STATUS OF UNIT-01'S PILOT?
NO PHYSICAL DAMAGE.
THE NERVE PULSE IS A BIT UNSTABLE, BUT WITHIN ACCEPTABLE PARA-METERS.
HE'S STILL UNDER SEDATION.
27%


DOESN'T LOOK GOOD, DOES IT?
SHALL WE RAISE THE WHITE FLAG?
NICE IDEA!
BUT BEFORE WE TRY THAT...
...WE'VE GOTTA TRY EVERYTHING WE CAN.
WE'LL HAVE PLENTY OF TIME TO REGRET OUR DECISIONS WHEN WE'RE DEAD.
中央病院第３外科病
SURGICAL WARD III


Where...
...where am I?
I wonder where I am?
It's so dark, I can't see anything.

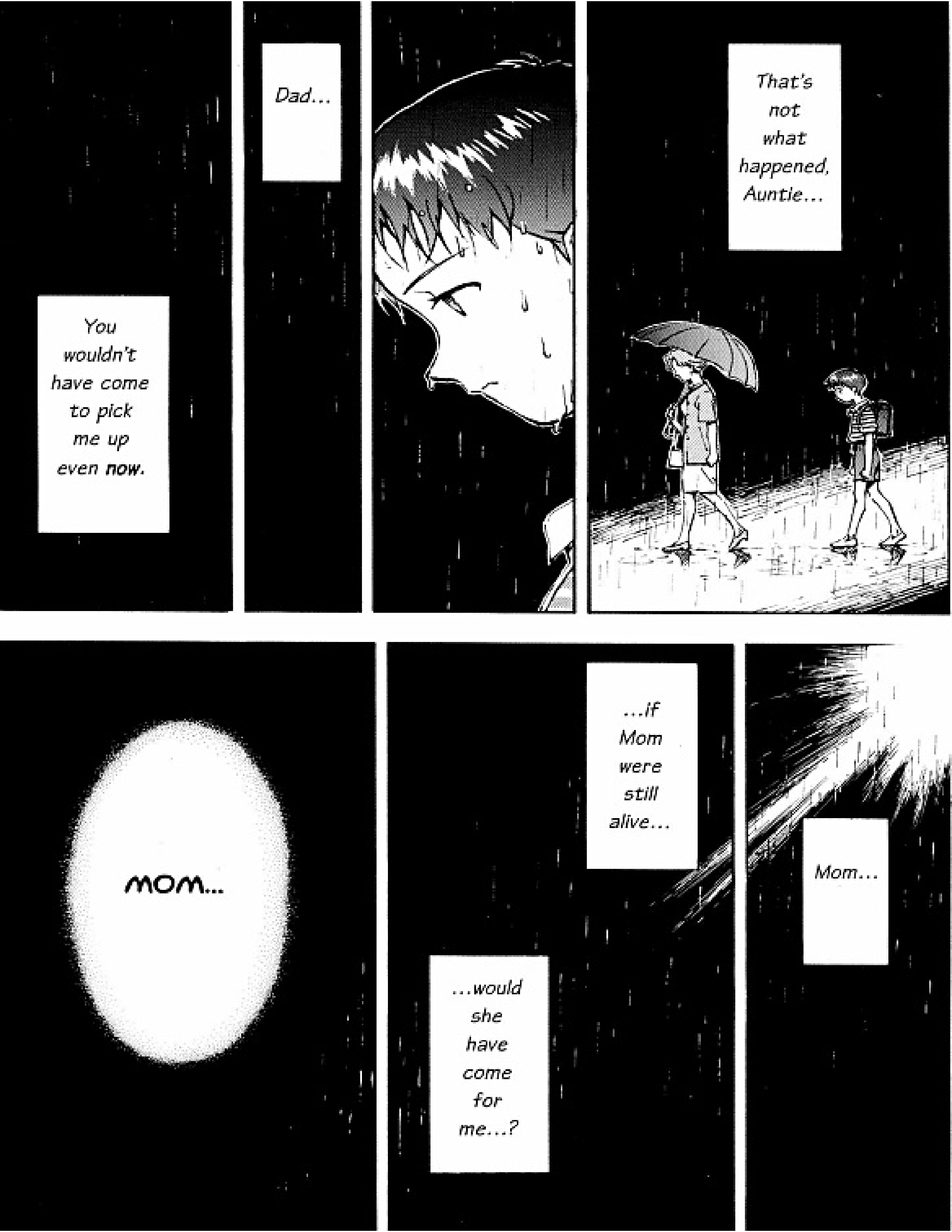

WE MADE A STUDY ROOM FOR YOU, SHINJI.
YOU CAN WORK THERE FROM NOW ON.
HEY, LOOK OVER THERE--
SHINJI...
HI, SHIN-CHAN...
WE THOUGHT YOU MIGHT WANT YOUR OWN ROOM.
YOU'RE GOING TO BE IN JUNIOR HIGH NEXT YEAR.
THANKS...
THANKS, AUNTIE. THANKS, UNCLE.
SO WE BUILT ONE IN THE GARDEN, JUST FOR YOU.


I'LL STUDY HARD, BY MY-SELF.



YOU THERE...
HOLD IT.
IS THAT YOUR BIKE ?
NO...
BUT SOMEONE HAD THROWN IT AWAY, UNDER THE BRIDGE, SO I...
IT'S NOT NICE TO LIE.
HONEST! IT'S THE TRUTH!
LET'S HAVE A TALK AT THE STATION.
NAME ?
SHINJI IKARI.
AND YOUR AD-DRESS ?
...


WHO'S YOUR GUARDIAN ?
GENDO IKARI.
SHINJI !
WHAT DID YOU DO ?!
YOU SHOULD HAVE *TOLD* US IF YOU WANTED A BIKE!
NO...
YOUR FATHER GAVE US ENOUGH MONEY FOR THAT...
That's not what happened.


That's not what happened, Auntie...
Dad...
You wouldn't have come to pick me up even now.
Mom...
...if Mom were still alive...
...would she have come for me...?
MOM...

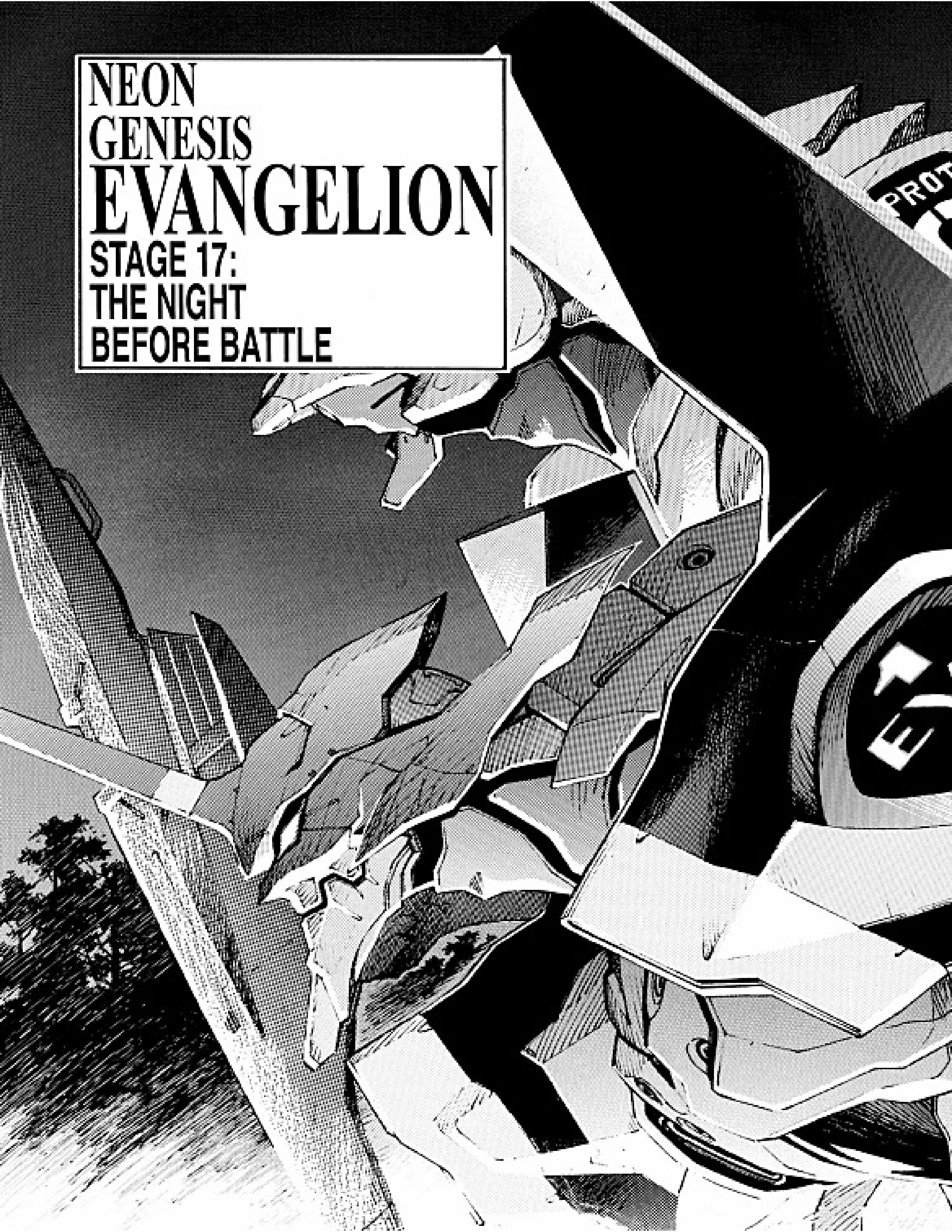

MOM...
009


カチャ
HERE'S SOME FOOD.
AYANAMI...
I DON'T FEEL LIKE EATING ANYTHING.
...
THEY SAID TO GET YOU TO EAT SOMETHING ONCE YOU WOKE UP.
WE LEAVE IN 60 MINUTES.
I THINK YOU SHOULD EAT SOMETHING BEFORE WE GO.


...HUH ?
HOW'S THE POSITRON RIFLE COMING?
I SWEAR WE'LL MAKE IT HAPPEN IN THREE HOURS. YOU HAVE THE WORD OF THE TECHNICAL DEVELOPMENT DEPARTMENT ON THAT!
JUST LEAVE IT TO US.


HOW'S THE OUTLOOK ON THE ENERGY SYSTEM?
IT'S CURRENTLY 3.2 PERCENT BEHIND SCHEDULE, BUT WE'LL MAKE IT BY 2310 HOURS-- SOMEHOW.
I'M AMAZED THE JSSDF LABS LET YOU REQUISITION THAT POSITRON RIFLE!
AND THEN TO REQUISITION ***EVERY WATT OF POWER IN JAPAN*** FOR A SNIPER SHOT AT EXTREME RANGE...
YOU'VE COME UP WITH A RATHER BOLD PLAN, CAPTAIN KATSURAGI.
IT WAS THE MOST EFFECTIVE OPTION, GIVEN THE TIME REMAINING TO US.
IF WE CAN'T ***NEUTRALIZE*** THE ENEMY'S A.T. FIELD, OUR ONLY CHANCE IS TO PUNCH THROUGH IT WITH A CONCENTRATED HIGH-ORDER ENERGY POINT!


I SEE NO REASON TO OPPOSE YOU.
GO TO IT.
THE ENEMY'S DRILL HAS BROKEN THROUGH THE #9 ARMOR PLATE!
SIX HOURS AND 45 MINUTES REMAINING TO CONTACT!


NEON
GENESIS
EVANGELION
STAGE 17:
THE NIGHT
BEFORE BATTLE


HERE IS THE SCHEDULE FOR THE OPERATION THAT WILL BEGIN AT ZERO HOURS TOMORROW.
SHALL I READ IT?
"PILOTS IKARI AND AYANAMI WILL ASSEMBLE AT THE *CAGE* AT 1730 HOURS.
"AT 1800 HOURS, EVA UNIT-01 AND UNIT-00 WILL BE ACTIVATED. 1805 HOURS, LAUNCH.
"AT 1830, ARRIVE AT THE TEMPORARY BASE ON MT. FUTAGO.
"AWAIT FURTHER ORDERS.


"COMMENCE OPERATION AT MIDNIGHT."
...
I HAVE TO GET BACK IN THAT THING?
AFTER WHAT I JUST WENT THROUGH?
IF YOU DON'T WANT TO--
--WHY NOT JUST RUN AWAY AGAIN?
I CAN PILOT UNIT-01.


WELL, THEN.
I'LL SEE YOU IN SIXTY MINUTES.
IT WON'T TAKE LONG TO REWRITE THE PERSONAL DATA.
...
MAKE SURE YOU EAT SOME-THING.

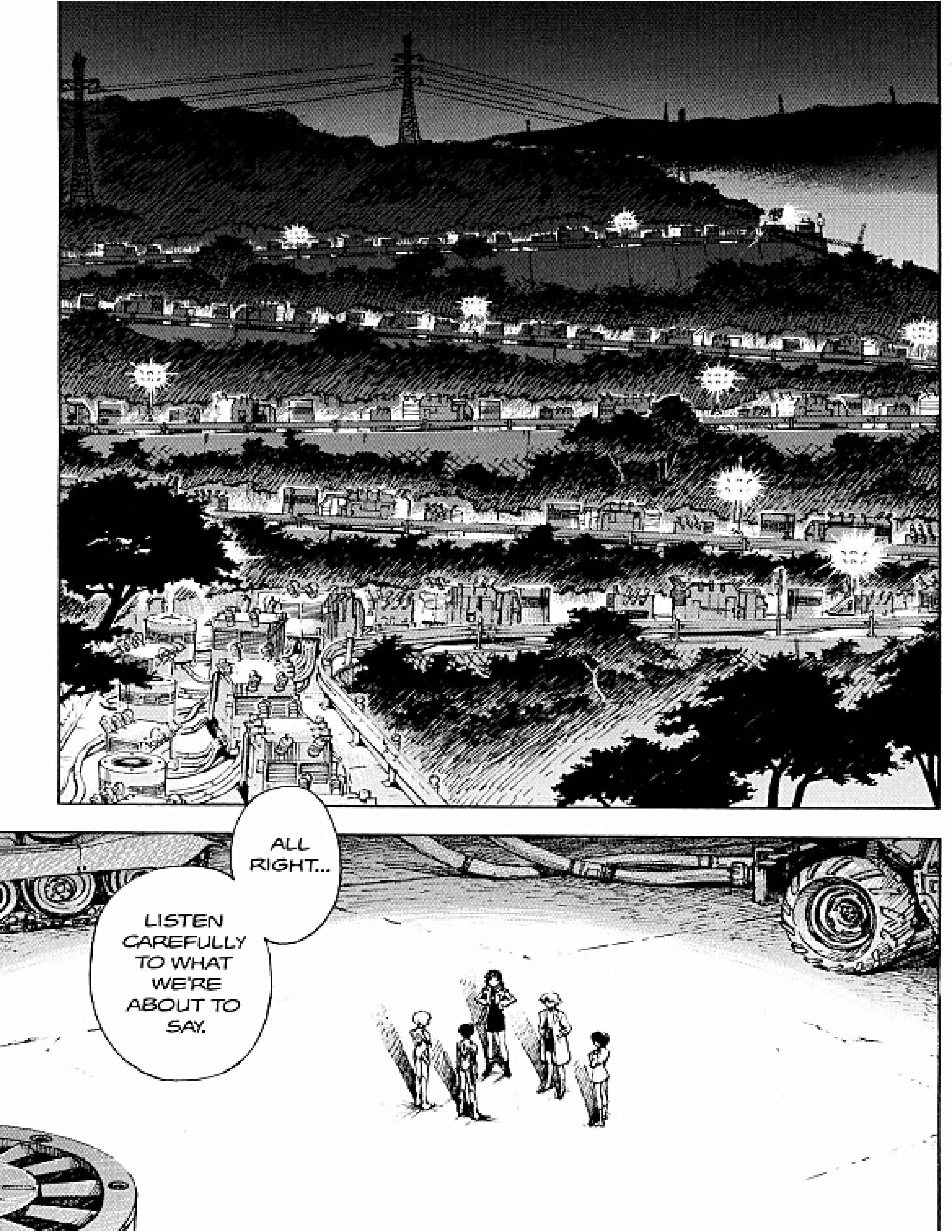

ATTENTION!
THERE WILL BE A LARGE-SCALE POWER OUTAGE ACROSS THE COUNTRY FROM TONIGHT AT 11:30 PM UNTIL EARLY TOMORROW MORNING.
THANK YOU FOR YOUR COOPERATION.
I REPEAT...
...THERE WILL BE A LARGE-SCALE POWER OUTAGE...
本日休校
第3新東京市立第壱中学校長

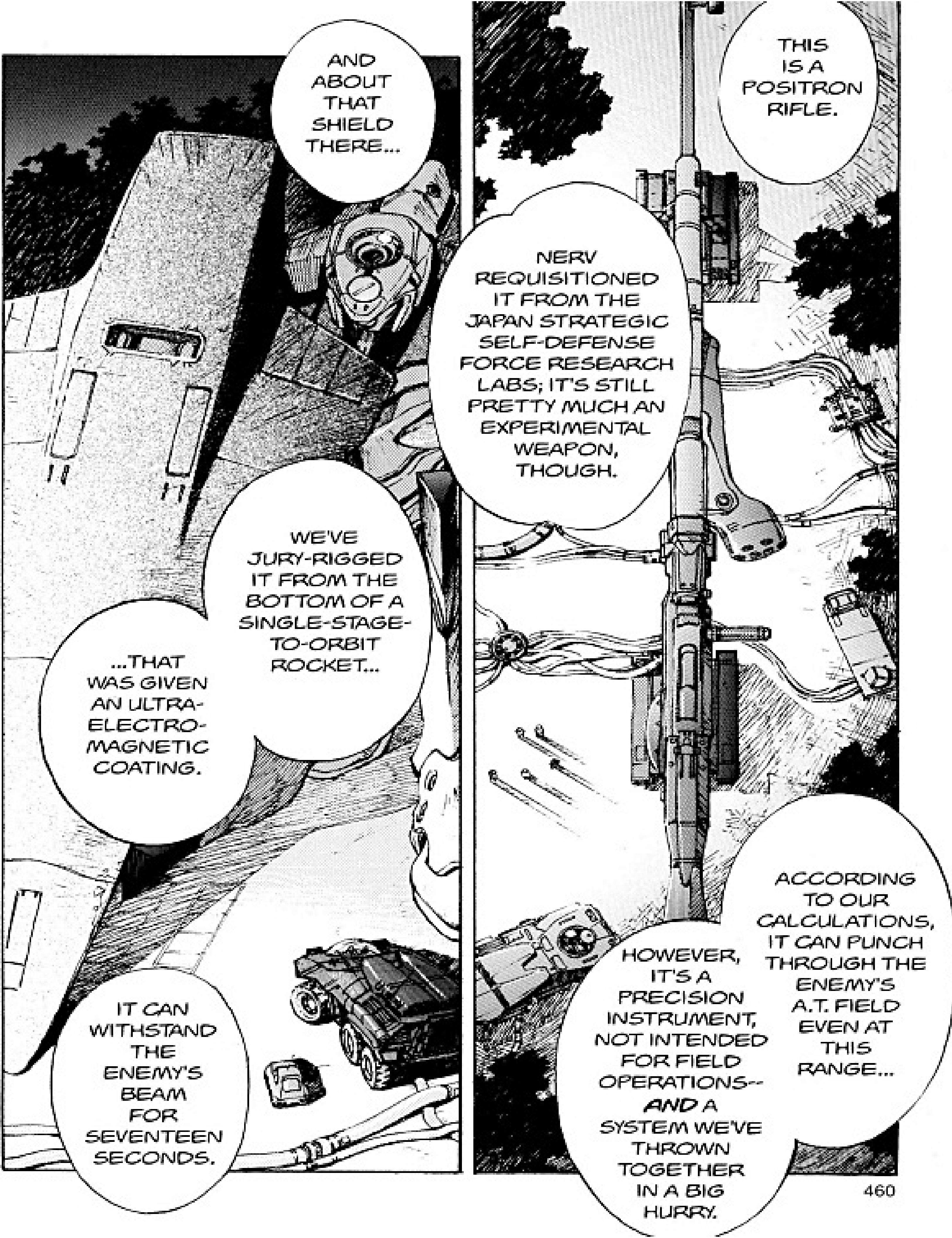


ALL RIGHT ALREADY.
WE GET THE IDEA! THEY DON'T HAVE TO KEEP YAKKING ABOUT IT.
YO, KENSUKE!
YOU SURE ABOUT DA TIME?
WE'RE SUPPOSED TA BE EVACUATED BY NOW!
I TOOK A PEEK AT DAD'S DATA. THIS IS DEFINITELY THE RIGHT TIME!
KEN-SUKE!
I SEE IT...


THERE IT IS!
AN EVANGELION...!
WOW, THERE'S UNIT-00, TOO!
AWESOME!
SO AYANAMI'S WITH HIM THIS TIME.
AYYYYYYY!
KICK SOME ASS!


ENEMY BORE HAS BREACHED #17 ARMOR PLATE!
THREE HOURS 55 MINUTES UNTIL IT REACHES HQ!
TRANS-MISSION LINK-UP FROM SHIKOKU AND KYUSHU COMPLETE!
BEGIN TEST RUN ON ALL COOLING SYSTEMS!


ALL RIGHT...
LISTEN CAREFULLY TO WHAT WE'RE ABOUT TO SAY.


THIS IS A POSITRON RIFLE.
NERV REQUISITIONED IT FROM THE JAPAN STRATEGIC SELF-DEFENSE FORCE RESEARCH LABS; IT'S STILL PRETTY MUCH AN EXPERIMENTAL WEAPON, THOUGH.
ACCORDING TO OUR CALCULATIONS, IT CAN PUNCH THROUGH THE ENEMY'S A.T. FIELD EVEN AT THIS RANGE...
HOWEVER, IT'S A PRECISION INSTRUMENT, NOT INTENDED FOR FIELD OPERATIONS-- ***AND*** A SYSTEM WE'VE THROWN TOGETHER IN A BIG HURRY.
AND ABOUT THAT SHIELD THERE...
WE'VE JURY-RIGGED IT FROM THE BOTTOM OF A SINGLE-STAGE-TO-ORBIT ROCKET...
...THAT WAS GIVEN AN ULTRA-ELECTRO-MAGNETIC COATING.
IT CAN WITHSTAND THE ENEMY'S BEAM FOR SEVENTEEN SECONDS.

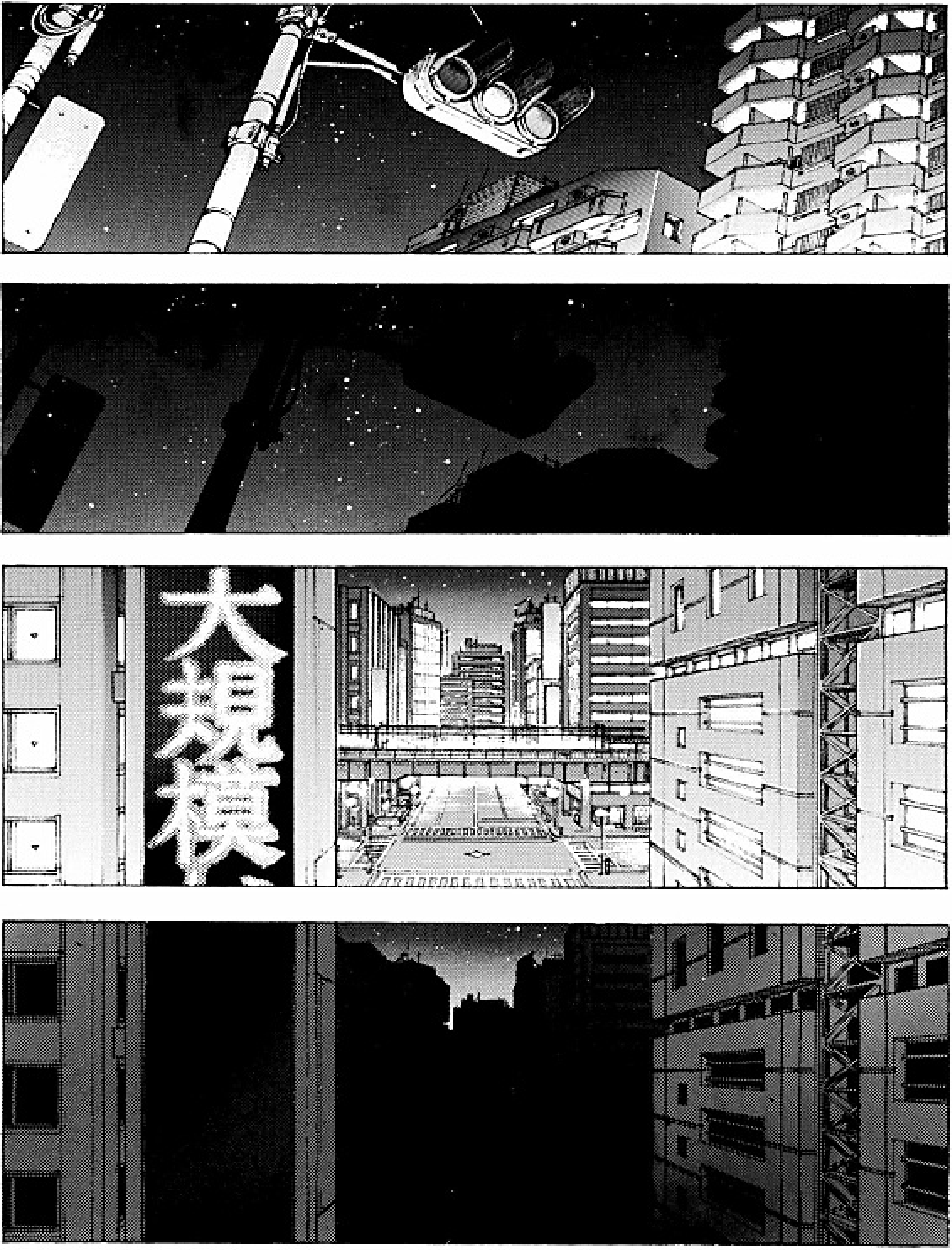


YES, MA'AM...
REI WILL HANDLE DEFENSE IN UNIT-00.
YES, MA'AM.
SHINJI WILL BE THE GUNNER IN UNIT-01.
REI...
THIS IS BECAUSE THE SYNCHRO RATE BETWEEN SHINJI AND UNIT-01 IS HIGHER.
PRECISE OPERATION IS ABSOLUTELY NECESSARY THIS TIME.


NOW, SHINJI...
POSITRONS ARE AFFECTED BY THE EARTH'S ROTATION, MAGNETIC FIELD, AND GRAVITY--THEY *WON'T* TRAVEL IN A STRAIGHT LINE.
DON'T FORGET TO CORRECT FOR THAT.
BUT I HAVEN'T TRAINED FOR STUFF LIKE THAT YET.
DON'T WORRY, JUST DO IT BY THE BOOK. JUST PULL THE TRIGGER WHEN THE MARKERS ARE CENTERED ON THE TARGET.
THE COMPUTER WILL DO THE REST.
WHAT IF MY FIRST SHOT MISSES...?
IT WOULD TAKE TWENTY SECONDS TO COOL, RECHARGE, AND FIRE THE SECOND SHOT.
WE ANTICIPATE A COUNTER-ATTACK WITHIN THAT TIME. IF YOU CAN'T DODGE IT...IT'S ALL OVER.



IF THE SHIELD LASTS FOR ONLY 17 SECONDS...
...I GUESS THERE *IS* NO SECOND SHOT.
IN THE LAST EXTREMITY, REI'S SHIELD WILL HAVE TO PROTECT YOU.
IT'S TIME.
GET READY, YOU TWO.
YES MA'AM.


大規模


ALL THE LIGHTS HAVE GONE OUT...


HOW CAN YOU BE SO CALM?
YOU'VE BEEN PUT THROUGH SO MUCH DANGER ALREADY.
WHY?
I GUESS WE MAY BE DEAD SOON.
WHY DO YOU PILOT IT?

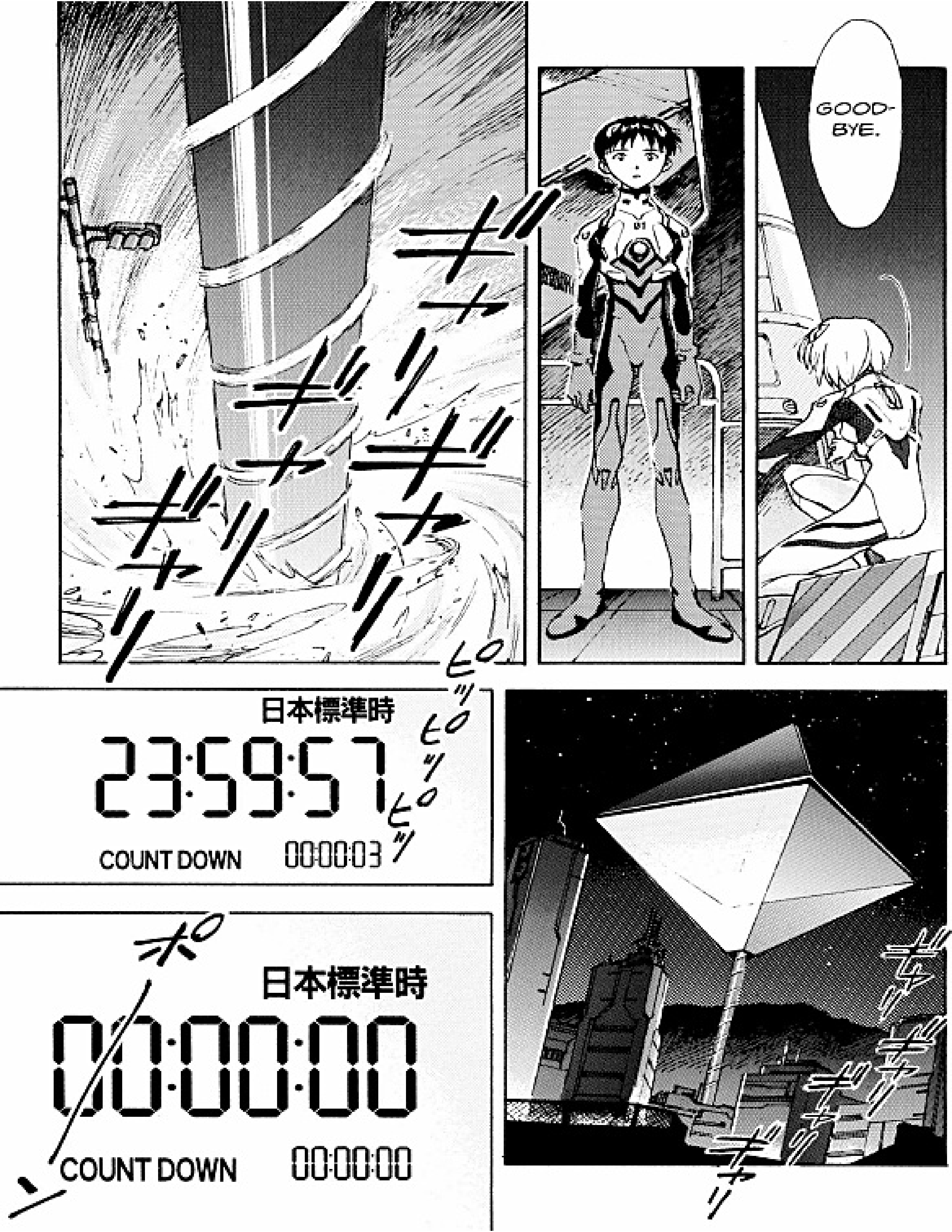

IT'S MY LINK.
BE-CAUSE...
...
I HAVE NOTHING ELSE...
TO MY DAD...?
IF I STOPPED BEING A PILOT, I WOULD HAVE NOTHING LEFT.
IT'S LIKE I WAS BORN TO PILOT AN EVA.
THAT'S THE SAME AS BEING DEAD.


I WAS TOTALLY APA-THET-IC...
...I JUST DIDN'T CARE.
I HATED EVERY-THING.
BUT I PUT UP A QUIET FRONT, PLAYING THE GOOD LITTLE KID.
THE SAME AS BEING DEAD?
WELL, THEN...
...I GUESS I WAS LIKE THAT BEFORE I CAME HERE.
Why?
Why am I telling Ayanami all this?
I GUESS MAYBE I WAS JUST GOING THROUGH THE MOTIONS OF LIVING.
I...

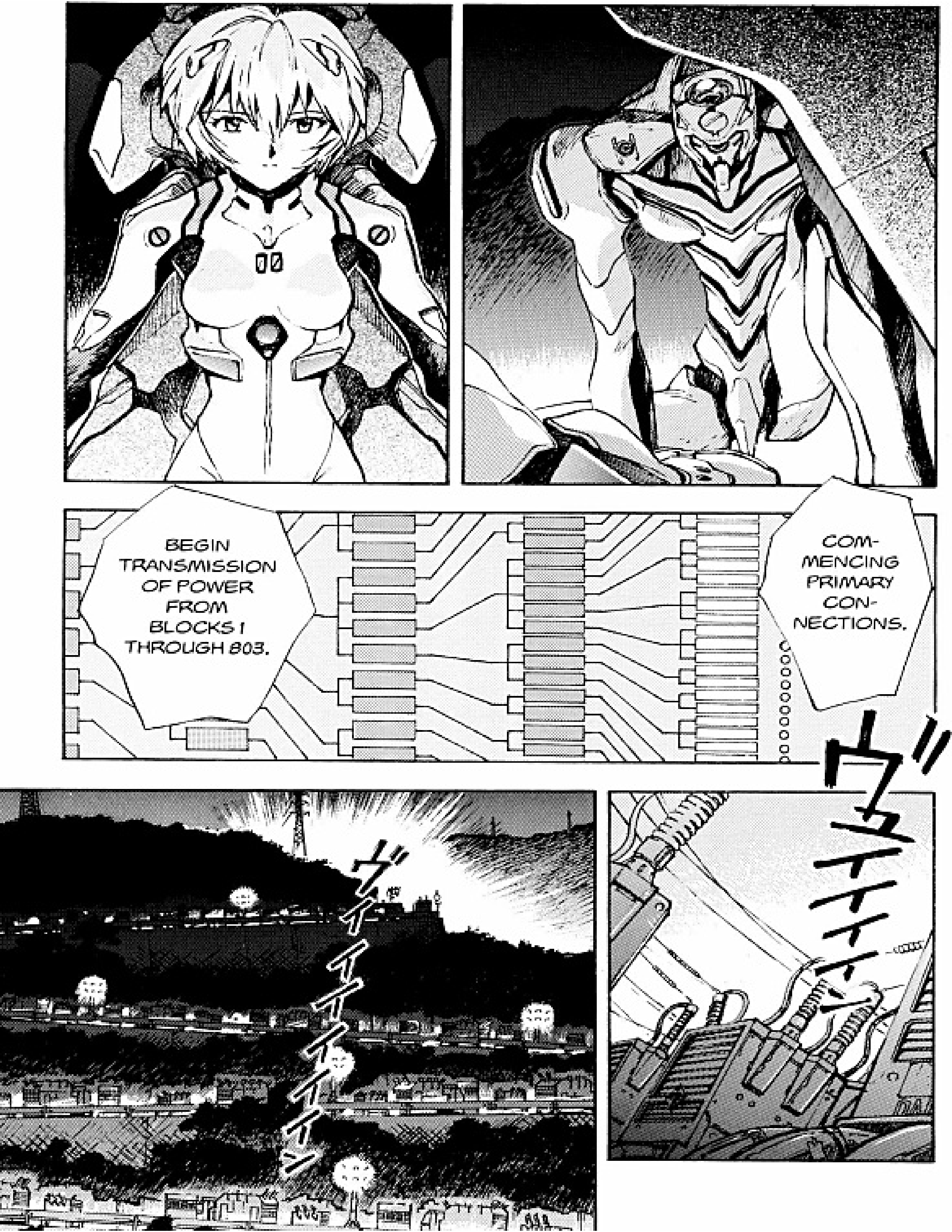


Ayanami has even less than I do.
Maybe it's be-cause...
Because we're in the same situation?
No.
I don't know how, but it feels that way.
LET'S GO.
HM? OH. SURE.
IT'S TIME.


I'LL PROTECT YOU.
YOU WON'T DIE.
IKARI.
WHAT?


GOOD-BYE.
ピッ
ピッ
ピッ
日本標準時
23:59:57
COUNT DOWN
00:00:03
ポーン
日本標準時
00:00:00
COUNT DOWN
00:00:00


...ALL THE POWER IN JAPAN IS IN YOUR HANDS.
SHINJI...
THIS IS IT.
POSITRON
YES, MA'AM.


COM-MENCING PRIMARY CON-NECTIONS.
BEGIN TRANSMISSION OF POWER FROM BLOCKS 1 THROUGH 803.


COMMENCE OPERATION YASHIMA !

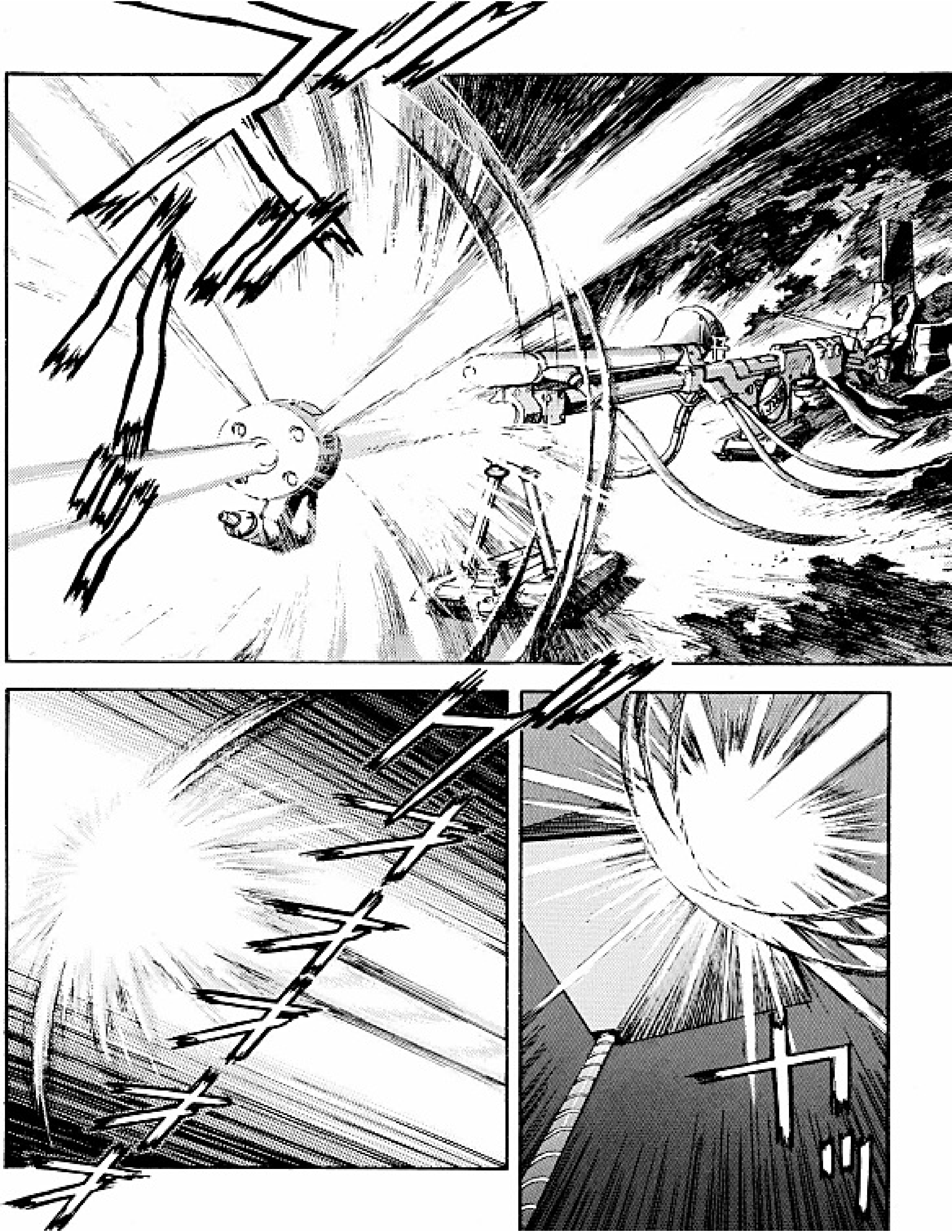

NEON
GENESIS
EVANGELION
STAGE 18:
BLOOD BATTLE

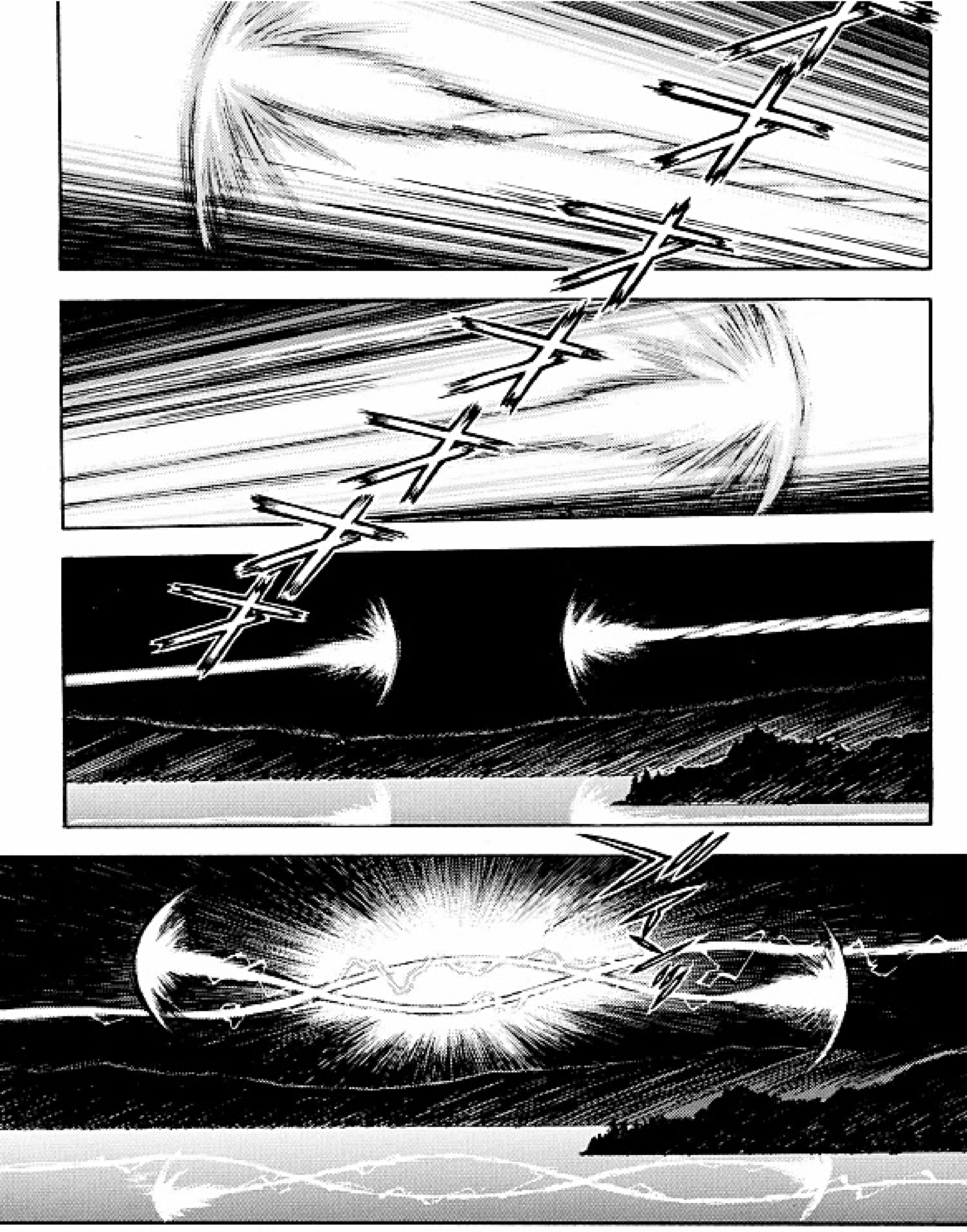

COOLING SYSTEMS AT MAX OUTPUT!
VOLTAGE RISING... INCREASING PRESSURE !
POSITRON INFLUX NOMINAL !
EVA01 TEST
ACCEL-ERATORS ENGAGING !
SECONDARY CON-NECTIONS COMPLETE !
ACTIVATE CONVER-GENCE UNIT!


RELEASE FINAL SAFETY SYSTEMS!
TRANSFER ALL POWER TO MT. FUTAGO TEMPORARY SUBSTATION.
PULL THE HAMMER!
TERTIARY CON-NECTIONS NOMINAL.
POSITR


SEVENTH AND FINAL CON- NECTIONS ENGAGED.
TRANSMITTING ALL ENERGY TO THE POSITRON RIFLE.
ERROR CORRECTION FOR EARTH'S ROTATION IS +0.0009.
TEN SECONDS TO DISCHARGE.
NINE
EIGHT
SEVEN
SIX


HIGH ENERGY READING WITHIN THE TARGET!
DAMN, IT'S SPOTTED US!
BUT IF WE CAN GET IN THE FIRST SHOT...WE HAVE A CHANCE!
MODE : SHOOT
T : 00082572
FIRE!





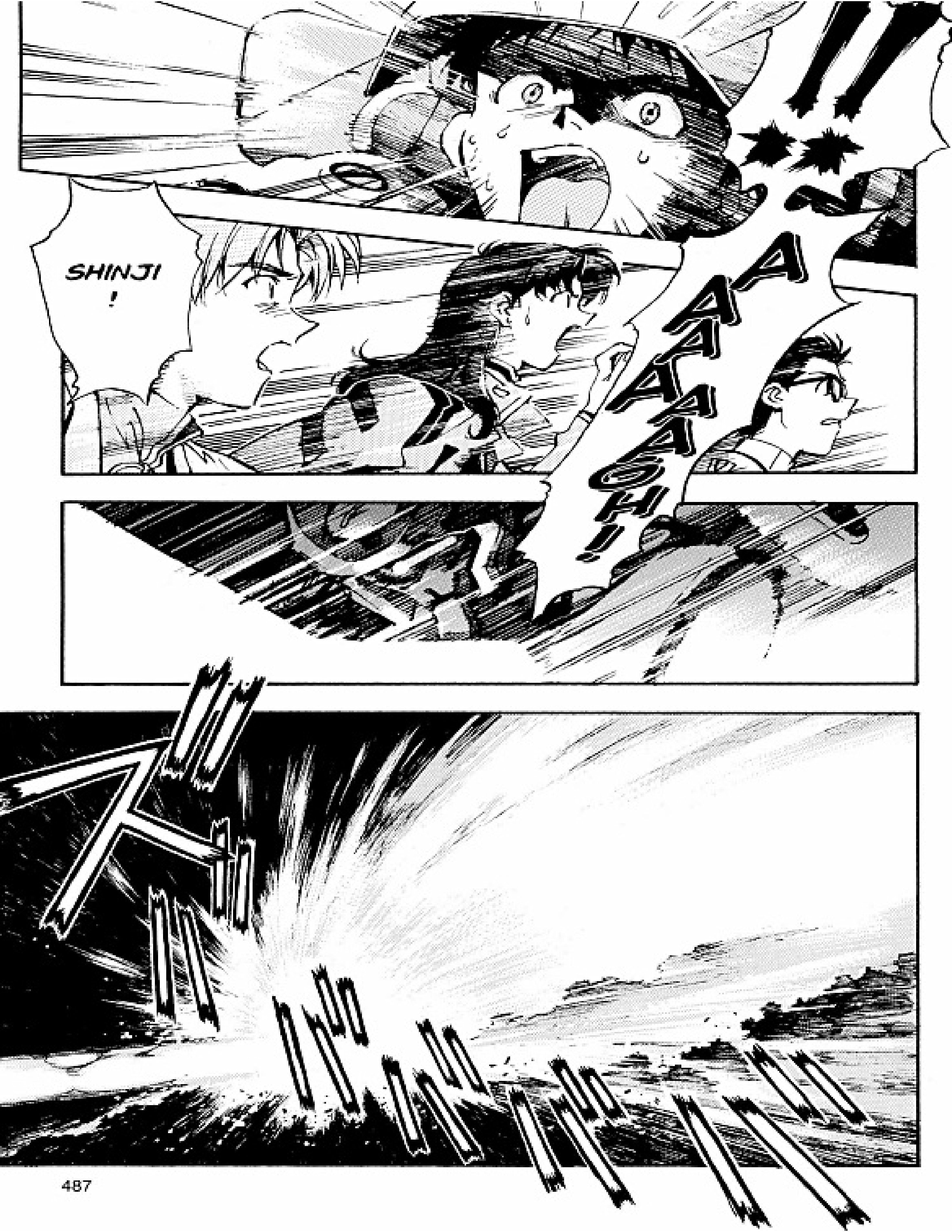

YAAAAAH!
AAAHHHH!!


I MISSED... !
LERT


THE SECOND SHOT-- HURRY!
THE ENEMY DRILL HAS PENETRATED THE GEOFRONT!
ガコン
BEGIN RE-CHARGING!
EX-CHANGING FUSE NOW!
GET THE BARREL COOLED DOWN!


MOVE IT, SHINJI!
BUY US SOME TIME!
OK!


DAMN IT... !
IT'S TOO SOON.
I'M GETTING ANOTHER HIGH ENERGY READING FROM THE TARGET!


SHINJI !
AAAAAAOH!


AYANAMI!
!!

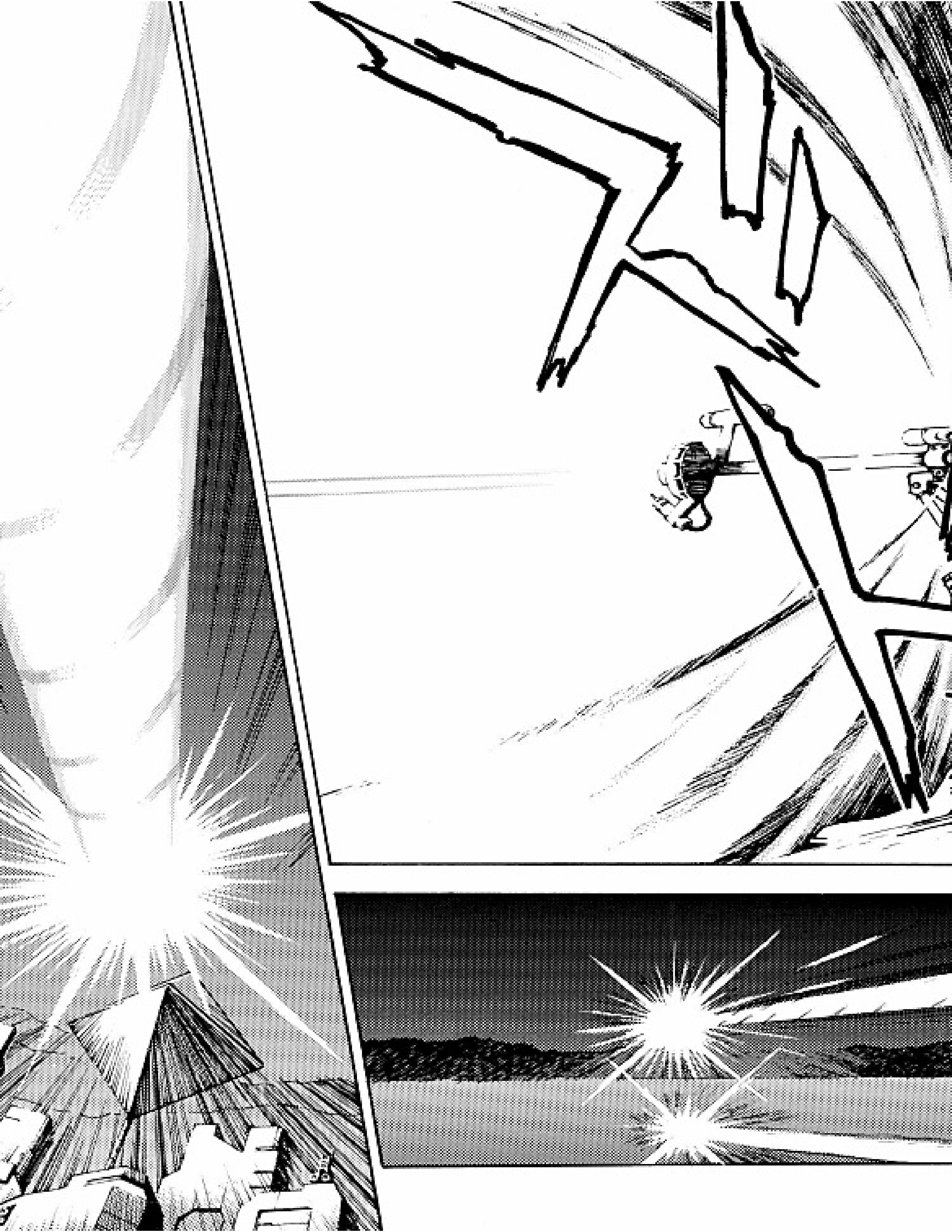

AYA-NAMI!
THE SHIELD ISN'T GOING TO LAST!
ARE WE READY TO FIRE?
TEN MORE SECONDS!
HURRY...
COME ON...
PLEASE!


ドワッ
!!
グググ


NEON GENESIS EVANGELION
STAGE 19:
THE MOON INSIDE THE DARKNESS

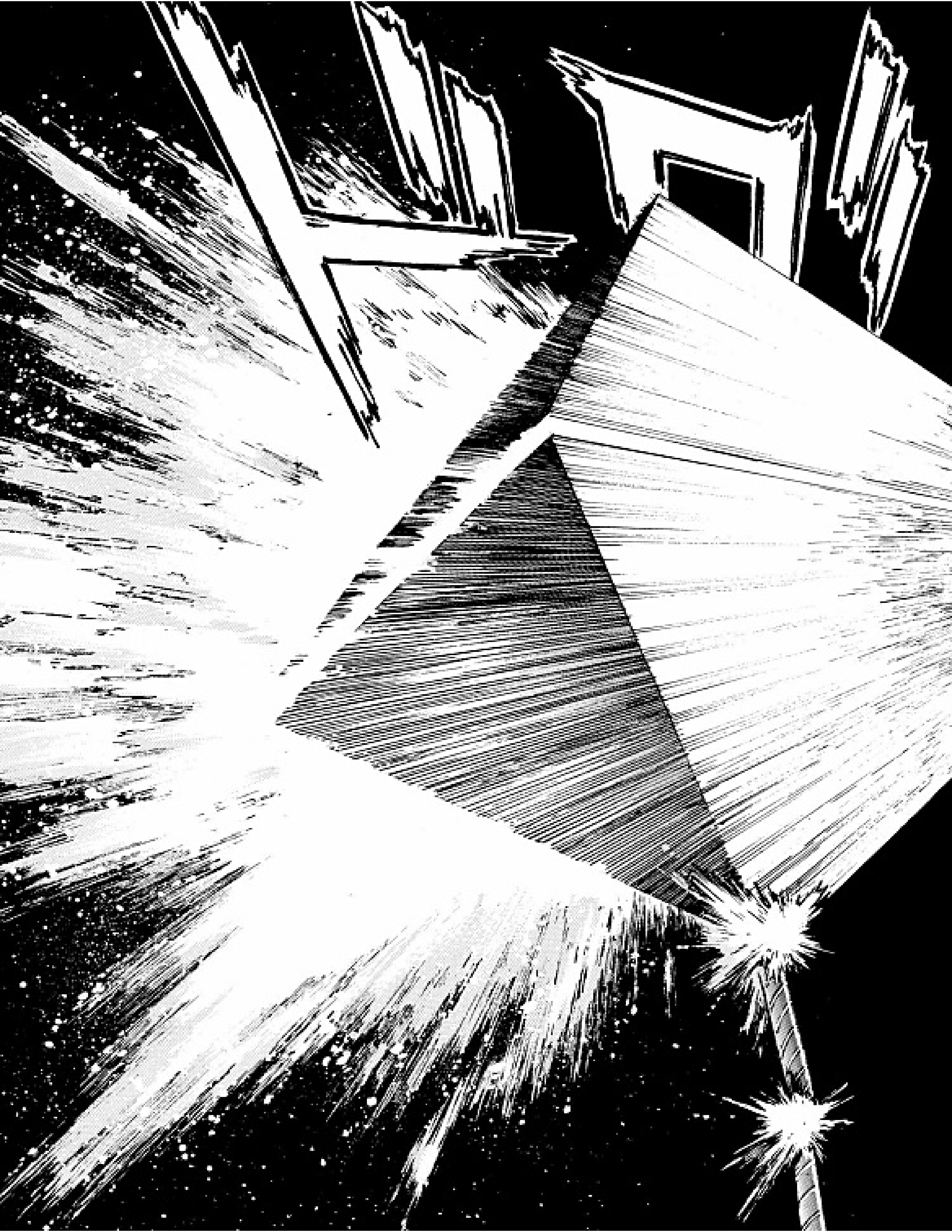


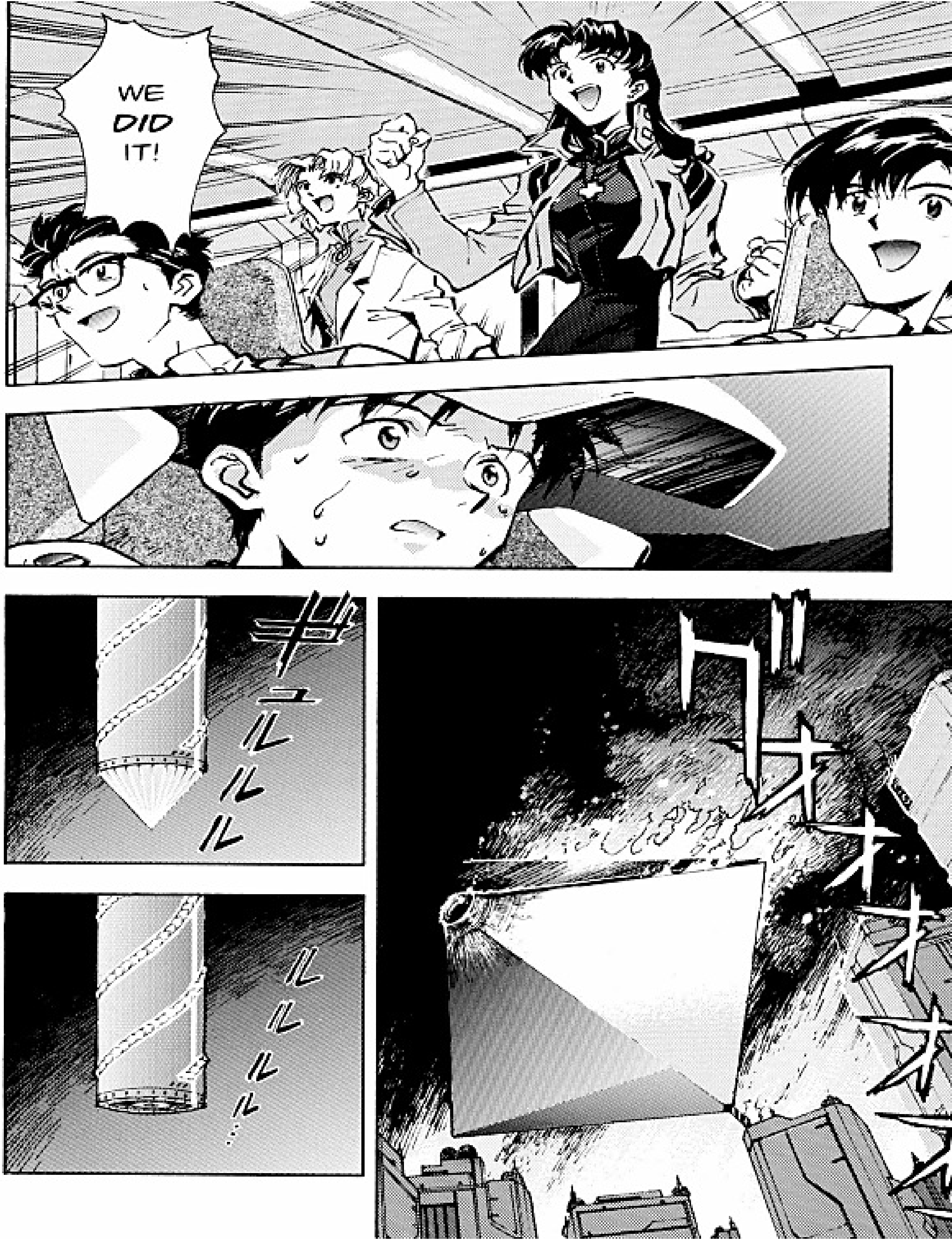

AYANAMI!!!
NOW!
FIRE!
UNGH!

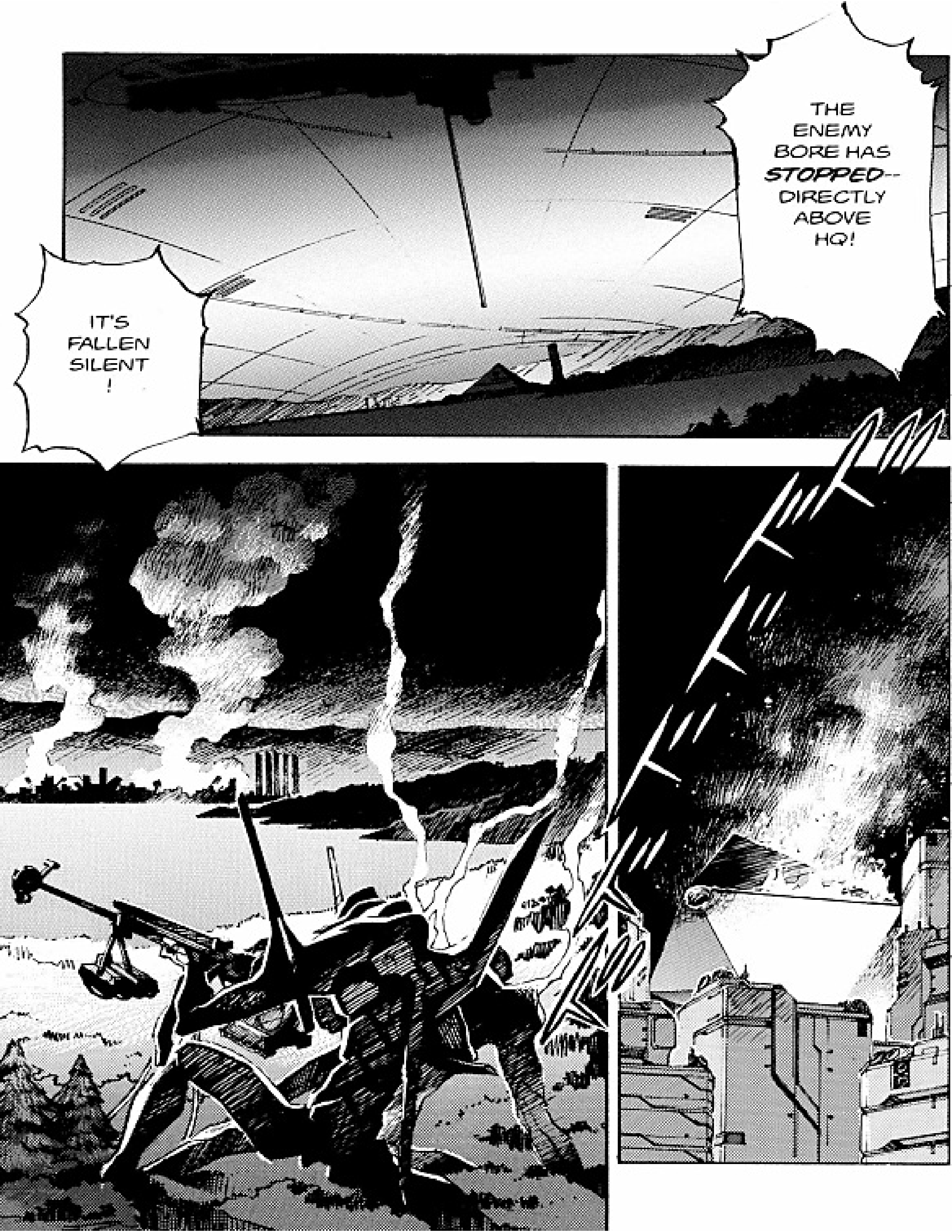





ワオオオ




WE DID IT!



THE ENEMY BORE HAS STOPPED-- DIRECTLY ABOVE HQ!
IT'S FALLEN SILENT!


AYANAMI!
DAMN!


W-WAIT FOR ME!
I'LL SAVE YOU...


ばっ
AYANAMI
!
EVA-00
AYANAMI,
YOU OKAY
IN
THERE
?!
EXIT
UNNH...


UHHNN!
EXIT
AHHHH!
!
AYANAMI!


A... AYANAMI...!
HEY!


AHHH...
C-COM-MANDER IKARI...?


...IKARI.
AYA-NAMI...!
I-- I'M GLAD...
...GLAD YOU'RE ALIVE.
REAL GLAD.



YOU WERE CRYING YESTERDAY... IN YOUR SLEEP.
YOU'RE... CRYING AGAIN...
WHY ARE YOU SO SAD?
I'M CRYING BECAUSE I'M *HAPPY*... HAPPY YOU'RE ALIVE.
DUM-MY...
...*THAT'S* NOT IT !


I'M SORRY, I...
...I'M NOT SURE...
...WHAT EXPRESSION I SHOULD MAKE...AT A TIME LIKE-- LIKE THIS.
...BE- CAUSE YOU'RE HAPPY ?
SO YOU CRY WHEN YOU'RE HAPPY, TOO.
EVEN THOUGH I SHOULD BE HAPPY...
WELL, IF YOU'RE HAPPY--
--YOU SHOULD *SMILE*.


CAN YOU STAND ?




AYANAMI...
?
...
WHAT'S THE MATTER?
UH... N-NOTHING...
L-LET'S GO.
YOU SHOULD STOP SAYING "GOODBYE" WHEN YOU LEAVE ON A MISSION. IT'S TOO SAD.


WE MIGHT NOT HAVE ANYTHING BESIDES THE EVA PROGRAM RIGHT NOW...
...BUT, WELL...
...AS LONG AS WE STAY ALIVE...
...SOMEDAY, WE'LL BE GLAD THAT WE SURVIVED.


It might be far in the future...
SHINJI! REI!
...but, until then...
NERV
...let's live on.


Even on a black and empty street...
...if we go togeth-er...
...we might one day find something...
...like the moon that floats in the darkness.
EVANGELION, VOLUME 3 – END –

YOSHIYUKI SADAMOTO



A NOT-SO-RECENT PORTRAIT OF THE AUTHOR

WRITER AND ARTIST

I heard that dogs and cats have emotions too, though of course their facial expressions don't change as much as ours. And, of course, it would look pretty damn creepy if they did. But might it also result in fewer abandoned animals?

An emotional change causes certain muscles in the face to tense, producing an "expression." Rei is expressionless, but is it that she doesn't feel emotion, or that she is merely unable to express it?

Back in reality, it's my moment of happiness to see a girl's innocent smile. But I guess there won't be any of those as long as they're reading this manga.

THE VOICES IN YOUR HEAD THAT YOU PASS WITHOUT HEARING

Wrong; he wanted his father to approve of him. To say he was a good boy. How selfish of him, really, to be a human being.

The important thing is to realize how you truly feel and to accept it as a legitimate part of who you are. I'm not saying this search of yourself is a risk-free proposition; you must be particularly careful if you find you are beginning to pry under your jealousies and under things that happened to you long ago. Be patient. Your deep feelings aren't going anywhere, after all; you can take your time to feel through them.

You may even find the block is something more familiar, that it didn't lie nearly as deep as you feared. As you gain experience seeing into yourself, you'll be surprised how your path seems to open up before you. All the things that seemed so frustrating will begin to untangle.

And I also don't wish to say that this is always the way you should go; I don't want to force it on someone who just wants to be left alone right now. Everyone runs on their own time. There's a different moment for these things for each of us. But I do wish to say that this is how I learned to like my own life more. To have more fun with it. When things aren't going right for you, quite often the answer lies within yourself.

Let's go back at last to Rei. She doesn't know emotion, so there's no difference between what she says and feels; there's nothing ulterior about her. At first sight then you may theorize: that is where her very great beauty comes from, this surface, not without depth, but with the absence of its necessity—someone truly mystical.

No. Rei's beauty comes from the truth that she has feelings. When she cried, it meant the waters of the pool were coming out at last. The struggle to draw your feelings forth, the reconciliation between your surface and your depth—that, I believe, is where we truly become alive, truly become human beings. And when I found the warmth below the coldness in her words, I synchronized with Rei for the first time. And it felt so good that I want to say thank you, from the bottom of my own heart.

Megumi Hayashibara, 1996

YASHIBARA





THE VOICE OF REI AYANAMI AND YUI IKARI IN *NEON GENESIS EVANGELION*

Throughout my encounter with the Eva, with Rei, and with Yui, I was able to go deep—deep within the soul, where it gets so dark, and the more you try to see you come closer to the point where you're almost blind. And of course, I then drew back from that place.

It began when the director told me, "It's not that she doesn't have emotion, but that she doesn't know what it is." His technical request was that I should read my lines as flat as possible. But she's obviously not a machine; she's a human being, flesh and blood. It's a huge difference between "not having emotion" and "not knowing emotion." After all, she could develop feelings, once she learned...

So I sat down, wondering how I should handle her, and decided to ask some questions about my own sense of self. What exactly is an "emotion" to me? Why and how do they happen for me? Where do my own feelings come from?

Nobody was asking me to ask these things. I wasn't even sure what good it could do. But I found that it didn't matter; I just wanted to do it.

Because I was sure of one thing at least, even if that thing was this vague idea: expression isn't emotion. Emotions, rather, are sometimes something hidden deep inside the heart. The mind may not even be aware of them; and also, the mind may not even want to know. The subconscious has something deeper beneath it—these emotions float on a dark pool that rises up to try and drown them. It's your innermost conspiracy; the way you keep yourself ignorant of yourself.

Drain it; draw your feelings out. And of course this may be painful. But otherwise, who are you?

This is about the difference between what you say and what you feel. What you say might sound more noble, more socially acceptable, so you try to convince yourself it's also what you feel. And if it isn't—if your true feelings are festering deep inside, filling you with a sick subtle poison...

Look at Shinji. Why does he continue to fight as an Eva pilot? The story kept changing. He said it's because everyone tells him to. Because only he can do it. Because it has to be done to save humanity. Selfless and lofty sentiments for sure, and he believed these reasons to be genuine.

Shinji Ikari, Age 14

Shinji was the "Third Child" chosen to pilot the monstrous Evangelion series; biomechanical combat units developed by the secret UN paramilitary agency known as NERV. Resentful of his father and desperate for his approval, Shinji climbed into the entry plug of Eva Unit-01 to do battle with the enigmatic Angels.

Misato Katsuragi, Age 29

Captain Katsuragi is the chief tactician for NERV, responsible for planning and guiding Evangelion missions against the Angels. She has forced Shinji to move into her apartment in an attempt to "fix" his "attitude"...

Gendo Ikari, Age 48

Shinji's father. This ruthless and enigmatic man is the guiding force behind the development of NERV's Evangelion system. He is also the man entrusted to carry out the even more secret Instrumentality Project. Gendo was an absent father, leaving Shinji's upbringing to the boy's aunt and uncle.











Rei Ayanami, Age 14

Rei is the "First Child" to be chosen to pilot an Evangelion. While piloting Eva Unit-01, she was severely wounded while fighting the Angel Sachiel during the same battle in which Shinji arrived at Tokyo-3.

Ritsuko Akagi, Age 30

Technical supervisor for NERV's Project E (Evangelion). Dr. Akagi is a polymath genius who rode the wave of scientific revolution following the cracking of the human genetic code at the end of the twentieth century. Her disciplines include physics, biotechnology and computer science.

SOUND EFFECTS GLOSSARY



The sound effects in this 3-in-1 edition of *Neon Genesis Evangelion* have been preserved in their original Japanese format. To avoid additional lettering cluttering up the panels we have provided this list of sound effects (FX). Each FX is listed by page and panel number, so for example 6-5 would mean the FX is on page 6 in panel 5. If there is a third number, it means there is more than one FX in the panel—6-5-1 and 6-5-2 for example. The transliteration is given, followed by the English translation/approximation.

Part 1

8-5	zyaaawa zyaaawa [crows cawing]
9-1-1	zyaaawa zyaaawa [crows cawing]
9-1-2	zyaaawa zyaaawa [crows cawing]
9-5	gogogogo... [reverb from explosion]
10-5	uuuuu uuuuu [emergency sirens]
11-5-1	gashon [klatch]
11-5-2	piiii piiii [beeeep beeeep]
12-3	bafu' [whump]
12-5	fuuuu [exhale]
13-5	pi' [flip]
14-1	zugogogogoo [reverb from jet]
14-2	goooo...[roaaaaaarrr]
14-4	shpaaaaaa [whoomp-woosh of missile]
15-1	shuooo... [missile trail]
15-2-1	gogogogooon [multiple explosions]
15-2-2	zuzuzuuuun [echoes off hill]
15-4	guoooo [roar from Angel]
16-1	zuzuzuzu [vibration from Angel]
16-3	don' [slam]
16-4-1	dodoooon [boombooooom]
16-4-2	zuzuuuun [echoes]
16-5-1	domu domu [Gatling guns]
16-5-2	domu domu [Gatling guns]
16-5-3	shuooooo [roar of jets making pass]
17-1/2	vv' [beam powering up]
17-2	bishuumumumu [hurled into air]
17-3	zuboaaaa [impact]
17-5	dowashaaa [crash to ground]
18-2	zudodoon [secondary explosion]
18-3	kikikikikizazaaaa [screeeeech]
18-4	gogogogogogogo [boomboomboom]
19-2	gaca [ka-chnk]
19-6-1	zuzu...[vibration from Angel]
19-6-2	kyo kyo kyo [torque]
20-3-1	doooooon [boooooom]
20-3-2	zudoooon [echoing boom]
21-3-1	bashuu... [missile exhaust]
21-3-2	gan [smak]
21-5	zuka' [wham]
22-1	gogogogo...[echoes of explosion]
22-3	kara kara [wheels still turning]
23-3	guoooooo [roooaaerrr]
23-5	ba'[flash]
24-1	doga' [wham]
24-1/3	zuzun [sliding]
25-4	domu [whoomp]
25-5	gugu [motion of giant fingers]
26-2	gacha [k-chnk]
26-3-1	byuiiii [magneto whine]
26-3-2	goku' [shift]
26-4-1	dokyukyukyu [revving]
26-4-2	hiiiiiin [acceleration]
27-1	gyuiiiiin [acceleration]
27-3	zuooo [roooaaar]
27-4	go' [wham]
27-5	zuzuuuun [crasshhh]
27-6	gagogogo... [leaning over]
28-1	buun [raising to strike]
28-2	bakiin [metallic impact]
28-3	zudododo [echoing boom]
29-3	gaggogonn [elevator activating]
29-4	zuzuuuun [descent]
29-5	gashuuuu...[pneumatic close]
30-1-1	kiiii...[jets scrambling away]
30-1-2	guooo...[roaarrrr]
30-4	guooo...[roaarrrr]
30-5	ka' [brilliant flash]
31-1/2-1	doooo...[booooom...]
31-1/2-2	zugooooo [kaboooooom]
32-1	udodododododododo [roaring wave of debris]
32-1/2	zugo'[car flipping over]
32-3/4	goooooo...[roar of wind]
32-8	zuzuzuzu [sound though monitor]
33-1/4	gooooooo[fading roar]
33-5	hyuuuu...[wind]
33-7	pishi' [windshield cracking]
34-3	bibibibi... [beepbeepbeepbeep...]

85-3	goguuuun [heavy hum]
86-1	gashan [locking into place]
87-3	koku' [nod]
87-4/5	bacha' [crackle of release]
88-1	bashu' [whoosh upward]
88-3	gogogogogo... [doors cranking open]
88-4	gagouuun [approaching rumble]
89-1-1	guwa [woosh]
89-1-1	vwa' [hum]
89-2	gaan [ka-klang]
92-1-1	bayan bakyan [clamps releasing]
92-1-2	gagon...[metallic standing]
96-1	gu' [tensing]
96-2	gugu' [flexing]
96-3	guwa' [stride]
96-5	do' [slam]
97-1	zuzuuunn...[metallic walking]
97-4	zuzuuun... [metallic walking]
98-1-1	zuzun [metallic walking]
98-1-2	zuzun [metallic walking]
98-3-1	zun zun zun [running footfalls]
98-3-2	gan gan [heavier thuds]
99-2-1	gan gan gan [thudding footfalls]
99-2-2	gan gan [thudding footfalls]
100-2	gakiiin [clang of folding arms for smash]
100-3	suka' [stepping aside]
101-1	dogoga' [impact with building]
101-3	zuzuu [reverberating fall]
102-1	guooooo...[raaaaarrr]
102-4	guwa' [raising hand]
103-1	gakii' [grasping Unit-01's face-plate]
103-3	gugu... [flexing of Angel's arm]
104-1-1	gasha' [gripping Unit-01's arm]
104-1-2	guva' [flexing of Angel's arm]
105-1	bachii' [dislocation]
106-1-1	pashiin' pashiin [twisting of arm]
106-1-2	giri giri [creaking]
106-2	bakkiii...[metallic crunch]
108-2	gugugugugugu... [vibration from Angel]
66-4	gu' [grip]
67-1-1	zuzuzunn [rmbrmbrmbll]
67-1-2	gogon [heavy, metallic bang]
67-2	biri biri [mechanical noise]
67-5	guooooo...[raaarrr...]
67-6	ba' [loud flash]
68-1	ba' [answering echo]
68-2/3	zugogooooooooo [ka-bbbooooooom]
70-1	bashu' [blast]
70-2	zudoooon [kaboooom]
70-3	go' [buildings giving way]
70-4	zuzuzuzuzuzu... [falling, rumbling echo]
71-1-1	don [wham]
71-1-2	zudon [ka-wham]
71-2	zuzun [heavy vibration]
71-3-1	biri biri [creaking strain]
71-3-2	bakin' [snapping loose]
71-4-1	zugogogon [rumbling echo]
71-4-2	gago' [ka-wham]
72-1-1	gatan [crash]
72-1-1	zuru...[slip]
72-2	da' [dash]
72-3	ga' [shock]
74-3/4	zuzuzuzuun [heavy vibration]
76-3-1	gogoooon [echoing clang]
76-3-2	zuzuzun [heavy vibration]
77-4/6	zudododode [heavy echo]
77-5/6	zaaaaaaa [water streaming out]
79-1	gooo...[stirring]
79-2/3	gagogon [slamming into place]
79-3	bashu' [clamping shut]
80-4	gopo gopopo [bubbling]
82-1	byuiii... [sound rising in pitch]
82-2	buwan [3-D display coming into focus]
83-4	gaggooon [clang of gates opening]
84-2-1	zuban [magnetic clamps releasing]
84-2-2	bacha' [klatch]
84-3	gagogogouun [echoing clang]
84-4	gon' [clang]
84-3/4	gagooooo [machinery pulling back]
85-1	zuuuuuun [powering up]
34-4	byun[reading spike]
35-4	gugu...[membrane stretching]
35-6	gogogogogogo [echoing rumble]
36-2	pi' [beep]
36-3	gasha [getting up]
37-3	gaggoon [metal doors clanging]
37-4-1	bushuuuu [door sliding]
37-4-2	gogon [echoing clang]
38-4	piiii piiii piiii [beep beep beep]
38-5	go' [whoosh]
40-1	go' [whoosh]
40-2	ba' [sudden emergence]
40-5	hyuiii...[high whistling]
42-1	gararara... [rattling wheels]
42-2	go' [whoosh
42-3	haa haa [rapid breathing]
46-4	biku' [false surprise]
47-3	uiiin [weeeen]
47-4	chin [ding!]
47-5-1	(in balloon) shu'[woosh']
47-5-2	(in balloon) gova'[sudden opening]
50-3-1	goshu'[k-woosh']
50-3-3	(in balloon) pi' pi [beep beep]
50-4	uiiin [weeeen]
50-6	biiiiii' biiiiii' biiiiii' [high-pitched alert]
51-1	biiiiii' biiiiii' [high-pitched alert]
51-6	buooo... [grrrrrrnnnnn]
52-1-1	(white) buoooo [rrrrrrnnn]
52-1-1	(black) za za [splash splash]
53-1	zuoooo [rrrrrrnn]
53-2	zaaaa [rrrrrnrnrnn]
54-1	kachan [ka-chnk]
63-5	bun' [screen coming on]
64-1	(in balloon) ka' [tmp']
64-3	gaku' [collapse]
64-4	(in balloon) gachan[ka-chnk]
64-6	gara gara gara [rattle rattle rattle]
64-7	gara gara gara gara gara gara [rattling]
65-1	gara gara gara gara gara [rattling]
65-2	gara gara gara [rattling]
65-3	gachan [ka-chnk]

160-4	kyu kyu kyu [gripping road]
160-5	biiiiii [acceleration]
161-6	ki ki ki [turning screech]
162-1	jiiiiwa jiiiiwa [sound of cicadas]
163-1	uuuuuu [warning siren]
163-2/3	uuuuuu… [siren]
163-2/3	gaggoooon [blast doors opening]
163-3	gogon [echoing clank]
163-4	gaggoooo [heavy vibration]
163-5	zuo' [whooomf]
164-1	gogogogo… [echoing rumble]
164-2	zuzuzuzu [heavy vibration]
164-2/4	gooooooon [sustained note through earth]

Part 2

184-2	kacha [chk- door]
185-3-1	pi [eep]
185-3-2	gachan [click]
186-1	gasa' [thump]
186-3	bako' [thwp- fridge door]
187-3	batan [slam]
187-5	tote tote tote [thuppa thuppa]
188-1	tote tote [thuppa]
188-2	gacha [click]
188-3	zabaa' [sploosh]
188-5	guu [flex]
189-3	doki doki [ba-bump/geez - heart]
190-1	ohohoho [tee hee]
190-3	paku [chomp]
195-1	jiiwa jiiwa [cicadas]
196-3	gata gata [clatter]
198-2	gata gata [clatter]
198-3	bashi' [slam]
198-4	jiin [throb- pain]
199-2	zari [shk]
199-6	za [shk]
201-4	ga' [pow]
201-5	do' [thud]
203-6	ite' [ouch]
205-5-1	bee [beep]
205-5-2	kashan [clank]
206-1	sha' [chk]

130-2-2	bishi' [bone snapping back in place]
131-4	bari bari bari. [tearing and ripping of field]
132-2	zuzuzu… [menacing hum]
132-4	do' [flash of energy]
133-1	bachii [deflection of beam]
133-3	do' [hurled back]
134-1-1	zudodon [crash into building]
134-1-2	gogogo [echoes]
134-3	don [stomping leap]
135-2	guoooooo [descending roar]
136-1	dokya' [knees striking Angel]
136-2	bishi' [crack]
137-2	bun' [raising fist]
137-3	dogo' [pounding strike]
138-1	buun [raising again]
138-2	baka' [cracking blow]
138-3	bikun [sudden activation]
138-4	byu' [arms whipping forth]
139-1-1	gashi' [bear hug of Eva Unit-01]
139-1-2	shururuu… [cycling energy]
139-1/2	bishuuuu… [about to go critical]
140-1	ka' [burst]
140-2	do' [boom]
141-1	zudodoon [rising pillar of turbulence]
141-2	gogogogogogo [echoing rumble]
143-2	guoooooo [roar of Evangelion]
148-3	jiiiwa jiiiwa jiiiwa jiiiwa [sound of cicadas]
149-1	shawa shawa jiiiwa jiiiiwa [sound of cicadas]
149-2	jiiiiwa jiiiiwa [sound of cicadas]
153-1	gara gara gara gara [rattling of gurney]
153-3	gara gara gara [rattling]
153-4/6	gara gara gara gara gara [rattling louder]
155-3	gara gara gara gara gara… [into distance]
158-4-1	ba' [sudden action]
158-4-2	pi' pi' [punching keys]
159-1	ohohohohoho [laffs]
159-2	ki' [end of call]
159-3	pachan [snap shut]
160-3	zuru zuru zuru… [dragging along]

109-1/2	shuoooo [energy cracking forth from palm]
110-1	vashii' [energized talon striking face-plate]
110-3	vaashushushu… [burning through helm]
110-3/4	doua [lancing out back side of helm]
111-1/3	kiiiiiin [charging up for repeat strike]
111-4	pau [shooting forth]
112-2	bun' [woosh]
113-1	ka' [knocked back]
113-3	dogon [crunch into side of building]
114-1	von… [charged talon being withdrawn]
114-2	bushuuu… [spurting vital fluid]
114-1/4	biiiii' biiiii' [beeep beeep]
115-1	biiiii' biiiii' [beeep beeep]
121-4	gukikiki [metallic shriek]
122-1-1	bagin [wrenching open of jaw]
122-1-2	guoooo [roar of Evanglion]
123-3	guoooo [charging roar]
123-4	dododododo [charging footfalls]
123-5	ga' [footplant for leap]
124-1	zuban [shoom]
124-2	ba' [flash of talon]
124-3	zya' [whistling past face]
125-1	dogon [striking Angel's "face"]
125-2	pishi' [crack]
125-3	bun [talon swinging in arc]
125-4	ga' [leaping away]
125-5	kuru' [backflip]
126-1	zudon' [metallic handplant]
126-2-1	zya' [talon swinging in arc]
126-2-2	ba' [leap]
126-3	zusha [roll, then stop]
128-1	guoooo [roaaaarr]
128-2	zudododododododo [stomping run]
128-3	von' [projection of energy]
129-1-1	gaain [impact with A.T Field]
129-1-2	bari bari bari bari [crackles off field]
130-1	bun [snap forward of lower arm]
130-2-1	shuuu… [sinew rethreading]

258-3	shuba' hyuhyu [whapsh]
258-4	go' [whom]
258-5	bashi' [whap]
259-1-1	bachi bachi [zzaat]
259-1-2	jyu jyu jyu [sizzle]
259-2	bachi bachih [zzt]
260-1	bii' bii' [beep]
260-3/4	jyu jyu jyu [sizzle]
262-1-1	bachi bachi [zzap crackle]
262-1-2	jujuju [sizzle]
262-2	bii' bii' [beep beep]
263-2-4	bachi bachi bachi bachi [zzap]
264-3	ga' [grip]
264-5	bashu [shoom]
264-6-1	shuu [psst]
264-6-2	gogon [klang]
265-1	bachi bachi [zzap]
266-1	dobon dobon [sploosh sploosh]
267-1-3	bachi bachi [zzap]
267-5	bii' bii' [beep]
268-6	ga' [thok]
269-1-1	gugu' [rrk]
269-1-2	bachi bachi [zzap]
269-2	zuo' [whoosh]
269-3-1	gagan [crash]
269-3-2	zuzu-- [zzm]
270-3	gugu [rrk]
270-4	juoo [sizzle]
271-5	shakon [ga-shunk]
272-1	shufin [shwip]
272-2	bun [vvm]
272-3	guo' [disbelief]
273-2	zudododo [crash stomp]
274-1-4	gangangan [stomp stomp]
274-4	zudododo [zm zm zm]
275-1	hyu hyu [whoosh]
275-2-1	zuon [zoom]
275-2-2	hyun hyun [whish]
276-2-1	hyun hyun [whish]
276-2-2	gaku gaku [stagger]
277-3	byu' [whoosh]
277-4	ga' [thok]
277-5-1	kii [high-pitched tone]
277-5-2	bachi bachi [crackle]
278 -2-1	gugu [rrk]
278-2-2	kii [high-pitched tone]
242-4	gugugu [rrk]
243-3-1	gashan [klang]
243-3-2	bashuu [pssht]
243-4	gogon [zzm]
244-1-1	bun [whish - turn]
244-1-2	jakin [chk- gun]
244-1-3	ba' [leap]
244-3	dododo [braat]
245-1-1	vuoo [bweeow]
245-1-2	doshu doshu [spak spak]
245-1-3	dododo [braat]
245-4-1	bababa [bratta]
245-4-2	vuooo [bwoosh]
245-7	vuo [brt]
246-1	gooo [whoo]
246-3	goo [whoo]
246-5	shu shu' [shwap]
247-1-1	ga' [crack- gun]
247-1-2	supaan [whap]
247-2	dodoon [crash]
248-3	gashuu [gshk]
248-4	bafu [bwf]
248-5	goo [whoo]
249-1-1	hyun hyun [whirr- tentacles]
249-1-2	zuzuzu [zzm zzm]
249-3	hyun [snap]
249-4	dokaa' [crack]
250-1	byun hyu hyu [whoosh]
250-2	zuga' [crash]
250-3	doka' [swat]
250-4	go' dodon bou' [boom crash]
251-1	zugaan [crash]
251-2-1	bachi [snap]
251-2-2	bachichi [zzt]
251-4	bii' bii' [beep]
252-3	gugu [rk]
252-4	shun [whoosh]
252-5	pashi' [whap]
253-1	bun' [toss]
253-3	byu' [fling]
254-5-1	dadaan [crash]
254-5-2	zudododo [zmmm]
255-1	gogogo [zmmm]
256-4	pa' [blip]
257-2	ha' [!]
257-4-1	hyun hyun [swish swish]
257-4-2	goun goun [zzm zzm]
206-2	guooo [braat- machine gun]
206-3	dohyuhyuhyu [whoom-shots]
208-4	guooo [braat]
210-1	dododo [braat]
212-1	shaa [water]
213-2	za.. [sloosh]
214-3	poro' [flop- drop]
214-4	sa' [dash]
214-5	pyuu [vroom]
214-6	agu agu [munch munch]
215-1-1	gya' [eek]
215-1-2	pashi' [snatch]
215-2	gyaa gyaa [squawk]
216-5	ngu ngu [gulp]
217-2	mogu mogu [munch]
219-3	gan' [slam]
219-4	gatan [clunk]
219-7	gata [clunk]
220-4	don' [slam]
221-3	miiin miin [cicadas]
222-3	mu' [!- ticked off]
222-5	gugu [rrg]
226-3	tata' [tump- running]
226-4	da' [dash]
227-2	oooo [alarm]
228-3	goun goun [vvm vvm-vibrations?]
229-3	gogogo [rumble]
234-3	goun goun [zmm zmm]
234-4	zuun [klang]
234-5	shuba shuba [bwsh bwsh]
235-1-1	tatatan [tat tat tat]
235-1-2	bababa [braat]
235-2	kyudodon dodon zudon [kaboom boom]
235-3-1	dodon [boom]
235-3-2	gogogo [zmm zmm]
236-5	zawa zawa [murmur]
239-4	sukku [shp- standing]
239-4-1	gashukon [clang]
239-4-2	bachin' [snap]
239-5	baba' [whoosh]
241-1	za' za' [shk- grass]
241-3	za' [shk]
242-1	zuzuzu [zmm zmm]
242-2	gu [r]
242-3	gugu [rr]

375-1	gan' (clang)
375-2	vshuuuu (foosh)
375-3	shuuuu... (fshh)
376-1	ga' (grip)
376-2	jyuu (sizzle)
376-4	kan (clack)
376-7	gaba' (blorsh)
381-1-1	ikeeee (go!)
381-1-2	soreeeee (go for it!)
381-1-3	kyaaaaa (ha ha)
382-1-1	kyaaaaa (ha ha)
382-1-2	waaaaaa (crowd noise)
382-6	busu (stab/poik)
383-2-1	gyahahahahahaha (ha ha)
383-2-2	ahahahahahaha (hee hee)
384-3	gakku (sigh)
388-2	burin (bounce)
390-3-2	dadadada... (ratta tatta- jackhammer)
391-3	kachi... (clik)
391-5	kachi kachi (clik clik)
391-6	goku (gulp)
391-7	gachan (chk- handle)
393-1	kata kata kata (ratta tatta)
393-2	kata kata kata kata... (ratta tatta)
394-5	sha' (shk- curtain)
396-1	gatan (thunk)
396-2	kon... (clack)
397-4	do' (trip)
397-6	dosa' (thud)
399-1	kata kata kata kata... (ratta tatta)
399-2	goku... (gulp)
400-4	pachi... (snap)
400-6	do' do' (ba-bump ba-bump – heart)
401-5	pachi... (slap)
402-2	gagon... (boom- door)
404-1	kakyo' (crunch)
404-4	biku' (urk)
405-4	gakon (klang)
405-6	gouuu... (vmm- train)
406-1	gatan gatan (klacketa-klacketa - train)
414-1	gacha (clik)
417-1	goun goun goun (vm vm- that spaceship sound)
418-2	gu' (squeeze)

329-4	byiiii [high-pitched engine]
329-5-1	huan [train horn]
329-5-2	pururururururu [chuggachugga]
330-1	goton goton goton goton goton [metallic clanking]
330-2-1	gogogogogo... [slowing to stop]
330-2-2	kikiii [brakes]
330-3	pushuuu... [door opening]
330-4	gogon [echoing klang]
331-2	gu' [grip]
337-2/3	purururu [chuggachugga]
338-1	kikikiiii [screech]
338-2	gacha' [k-chnk]
338-3	gogogogo [getting up to speed]
338-4	goooooo... [heading away]
352-4	gan'! [shock!]

Part 3

357-3	ha' (oop!; surprise)
359-2	ahahahaha (ha ha ha ha)
360-3	uri (poke)
360-2	koon koon (klang klang)
360-3	gagagaga (ddddd, jackhammer)
360-4	koon koon (klang klang)
365-1	kacha kacha [clacketa-clack]
365-2	fuun (I see)
367-1	ha' (!)
367-2	katsu katsu (clop clop; footsteps)
369-1	pon (pat)
370-4	piiiiii' (eep)
370-5	gigigi... (creak)
371-1-1	gigigigi (creak)
371-1-2	bakya' (crack)
371-3	guaoooo (graugh)
372-2	bakyon (ka-snap; plug)
372-4	guwa' (vwoosh)
372-5-1	pashi' (crack)
272-5-2	dokan (boom)
373-1	bagan' (wham)
373-4	bashu (shoom)
373-5	gan' (klang)
374-1	gagagagagaga... (skrkk)
374-4	vashuuu (foosh)

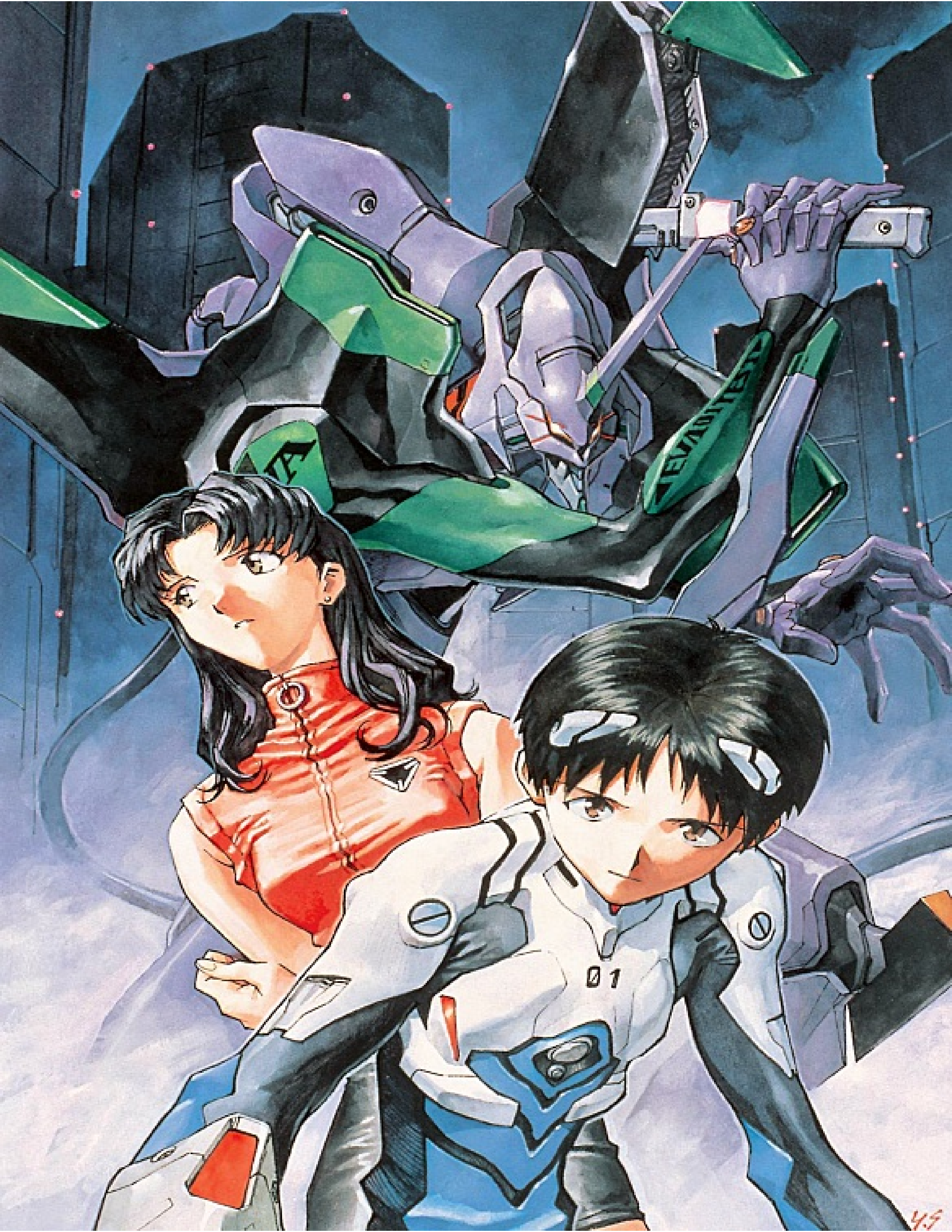
279-1	kiii [high-pitched tone]
279-2-1	bachi' bachi' [zzap]
279-2-2	jujuju [sizzle]
280-6/7	kiiin [tone ending]
280-7	bashi' [crack]
280-8	fu' [fft]
281-2-1	pii' [eep]
281-2-2	zuhyuu [shoom]
289-2	ka' [tump- shoe]
289-3	pan' [slap]
290-4	shu' [psht- door closing]
295-1	gacha [chk- door opening]
295-2-1	kii [creak]
295-2-2	gogon [zoom- closing]
295-3-1	tote tote [pitta patta]
295-3-2	gya gya gya gyaa' [ark?- penguin]
295-4	gya gya gya [ark?- penguin]
296-2	dosa' [thump]
299-1	pachi pachi [snap crackle]
299-2	guuu [grumble]
299-3	jii [stare]
299-4	jaki' [chk-rifle]
300-5	fuuun [hmm]
301-2	guguu [grumble]
301-3	pachi pachi [snap crackle]
303-3	za [shk- grass]
303-4	doki' [heartbeat]
304-2	papapa [helicopter]
304-3	bababa [helicopter]
305-1	bababa [helicopter]
306-4-1	gofa' [door]
306-4-2	biku' [urp]
310-2	gyu [squeeze]
311-4	bashu [closing]
316-4	gatan [slam]
317-1	gatan [slam]
317-5	uiiiiin [weeeeeen]
320-1	gakon [thump]
322-1	agu agu [chomp chomp]
322-2	huu... [siiigh]
323-2/3-1	pinpooooon [doorbell]
323-2/3-2	gacha [k-chnk]
328-3	da' [step]
329-1	gacha' [k-chnk]
329-1/3	bamu' [slam]
329-3	kyu kyu kyu [revving]

485-4	zazazaza (thrash)
486-3	ka' (flash)
486-4	bashurururururu (shoom)
486-5	bun (swing)
487-4	zubababababa (splash)
488-1/4	guoooo (fshh- wind-like)
488-5	bashururururu (shaa- blast)
489-1	bashururururu (blorp blorp)
489-5	pipipipipipi (eep eep)
489-7	pipipipipipi (eep eep)
490-1/4	babababababa (shaa- blast)
490-2	dowa' (splatter)
490-3	gugugu (shudder)
492-1	bashururururu (shaa)
493-2-1	pi pi pi pi pi pi (eep eep eeep)
493-2-2	piiiiii' (eeeeeeep)
493-4/5	gashiii' (clik)
494–491	zudoooon (bawhoom)
496–498	doguwaooo (kablam)
498-3	guoooooo (roarr- flames)
498-4	gyurururu (whirr)
498-5	rurururu… (rr…)
499-2/3	dodododododo (roarr)
500-1	zun (slam)
500-2	ha' (!)
500-3	shuuuuu (fshhh- steam)
500-5	ga' (grip)
501-1	baga' (crack)
501-2-1	gagon (klang)
501-2-2	bushuuuu' (fsst)
501-4	gogon (klang)
501-5	goton (thunk)
502-1	ba' (leap)
502-3	don' (bam)
502-4	gu' (grip)
502-5	juuuuu (sizzle)
503-1	gugugugu (creak)
503-2	gugu' (creak)
503-3	bakon' (whop)
443-1-1	gako' gako' (clunk)
443-1-2	karakarakara (rattle)
447-3	kacha' (clink- plate)
450-2	gyari gyari gyari (crunch crunch)
454-6	bashu' (shoop- door)
455-1-2	barararararara… (whoop whoop- helicopter)
456-1	buchi' (clik)
456-3	gogo…gogogogo… (rumble)
456-4-1	gogogogogogogogo… (rumble)
456-4-2	viiiii (whirr- motors)
456-6	viiii (whirr)
457-2	viii… (whirr)
458-1	gyari gyari gyari (grind grind)
471-3	gyari gyari gyari gyari (grind grind)
471-4	gyari gyari gyari gyari (grind grind)
471-5	pi pi pi (tick tick)
471-6	poooon (ping)
473-4	vuiiiin (whirr- motor)
473-5	viiiiiin (whirr)
476-1	shuuuu (fshh)
477-5/6	gashan (shunk)
478-1/2	uiiiin (whirr)
478-3	pipipipipi… (eep eep)
479-1	vvvvvv (vmm)
479-5	pipiiii' (eeep)
479-8	kachi' (clik)
480-1	zuba' (bawhoom)
480-2	ka' (flash)
480-3	guoooooo (shoom)
481-1/3	ooooooo (whoa)
481-4	buin' (warp)
482-1	doguuaaa (kaboom)
482-2	zuzuzuzuzu (rumble)
482-3/4	pan' pariiiiin (crack crash)
483-1	zudodododododo (rumble)
483-3	gyari gyari gyari (grind grind)
483-4	zuga' (crash)
483-5	zuzuzuzuzu (rumble)
483-6	biiii' biiii' biiii' (beep beep)
484-3	gaki' (clik)
484-4	gakon (klang)
484-6	dooooo (roarr- flames)
485-2	bun (yank)
485-3	dowa' (heave)
418-3-1	bachichi' (crackle- electricity)
418-3-2	bashu' (bwoosh- launch)
418-4	goun goun goun (vm vm- kind of like Red Noah)
418-5	v… (charging)
419-1	vvvvv (vmmm)
420-1	guo' (whoom-on tracks)
420-2	gan' (slam)
421-2	ka' (flash)
421-3	dopau' (kerpow-very liquid)
422-2	basha' (splash)
423-3	bashururururu (skrkk- watch the episode)
423-4	gopopo (burble)
424-1-1	bashururururu (skrkk)
424-1-2	gakon (klang)
424-3	zuzuzuzu… (skrkk)
424-4	dobau' (kaboom)
425-1	zudodododododo (rumble)
425-2	dodododododo… (rumble)
428-3-1	bashu' (zap)
428-3-2	bikun (jerk/thump)
429-1	bashu' (zap)
429-4	gagogon (kshong)
429-6	pshuuuu (psst)
430-1	guooon (whirr)
430-2	gakon (klang)
430-3	kan kan kan (ktank ktank- running on metal)
430-5	gara gara gara gara gara (rattle)
431-1	goun goun goun goun (spaceship vibration)
431-2	goun goun goun (vmm vmm)
431-3	zuo' (zhoop- extension)
432-1	doga' (crash)
432-2	gyari gyari gyari gyari gyari (crunch crunch)
433-1	bo bo bo bo (boat)
433-3	ka' (flash)
433-4	zudoooon (bwoosh)
434-1	kikikiki… (klank klank)
434-2	bashu' (boom)
434-4	kakiiiin (klang/ping)
434-5	ka' (flash)
434-6	zuboun (bwoosh)
437-1	gyari gyari gyari gyari (crunch crunch)
437-4	gouuuuun (whirr- random machines)

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